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"BORIS" A WORK OF TREMENDOUS POWER

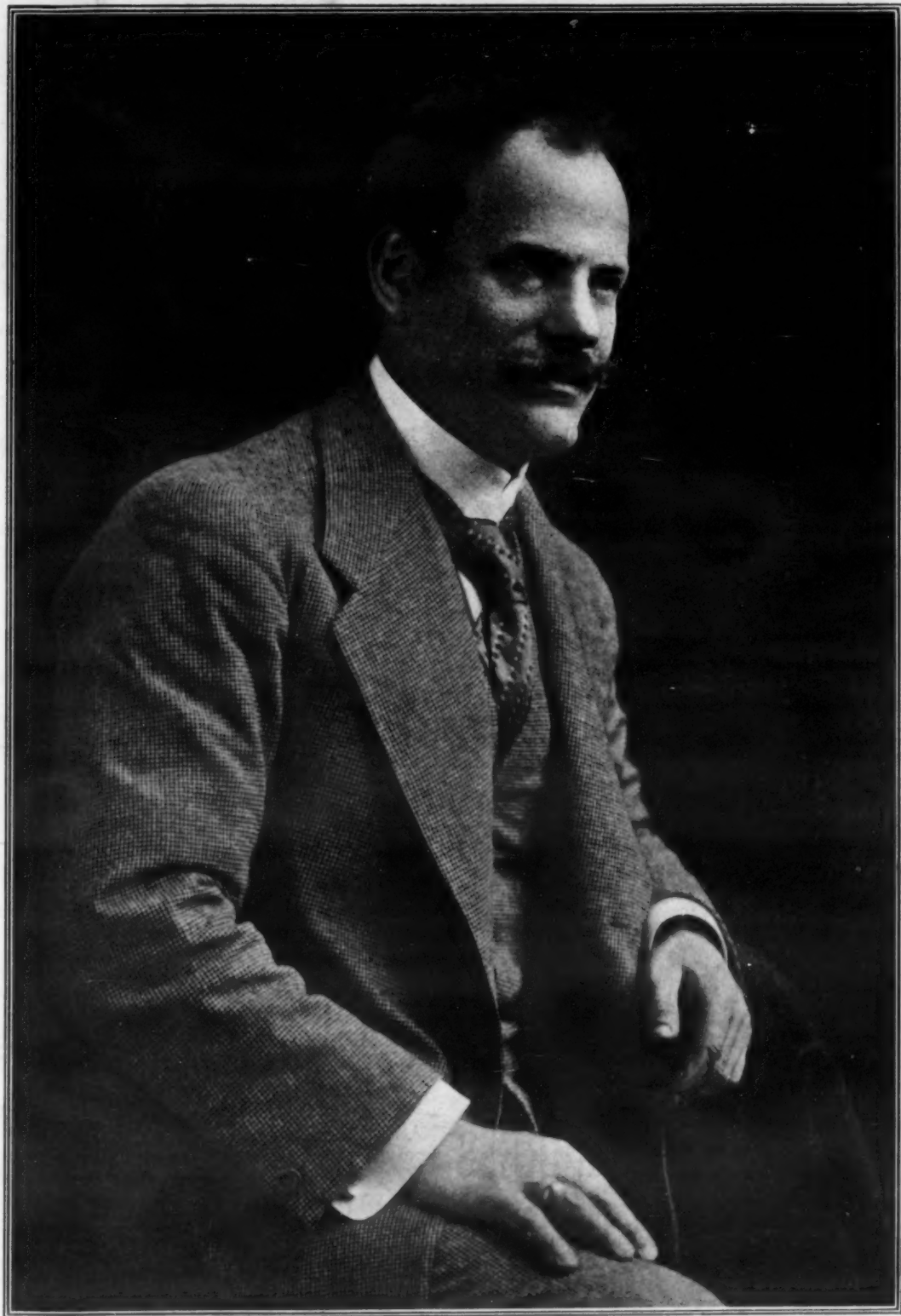
A Musical Compendium of the Soul of the Russian People—Toscanini the Hero of First American Production of Moussorgsky's Opera at the Metropolitan—A Work "Intensely, Fundamentally New"—Its Immediate Popular Appeal Unlikely Despite Overwhelming, Barbaric Splendor of the Music—Didur Excellent in Title Rôle and Althouse Makes Successful Début as the "False Dimitri"

IF the New York opera season of 1912-13 does not go down on record as one of the most noteworthy in the musical annals of the city it will at least possess the distinction of having witnessed the first American presentation of Modeste Petrovitch Moussorgsky's "Boris Godounow," one of the most novel and yet, withal, overpowering specimens of lyric drama that the last half a century has brought into being. This, the masterwork of that strangely fascinating and erratic genius whom some have boldly pronounced the most Russian of Russian composers, had its initial hearing at the Metropolitan on Wednesday evening. Considerations of time unfortunately make it impossible to record the popular verdict at the present writing, the ensuing observations being based upon the full dress rehearsal which took place before a good sized audience of invited guests last Tuesday morning.

New York has had small experience in dealing with Russian operatic fare. Some five or six years ago Walter Damrosch introduced Tschaikowsky's "Eugen Onegin" in concert form, and some three years ago the Metropolitan essayed that same composer's "Pique Dame." Neither work succeeded in acquiring a hold and quickly fell into desuetude. Beyond these ill-starred efforts no musical drama of Russian manufacture has been exploited here.

"Boris" is a vastly different affair from either of the Tschaikowsky works just mentioned. To the musical experience of the generality of New York opera-goers it is something intensely, fundamentally new, a creation that finds little or no analogy in the various types of opera that constitute the Metropolitan repertoire, that is not to be gauged or measured by conventional operatic standards. Judged from the purely artistic point of view it is infinitely the most important acquisition that the Broadway institution has made since "Königs-kinder." Moreover, it opens up musical vistas of a character almost totally unfamiliar to the average patron of the New York house. Artistically it stands as the most important and by far the most original operatic production since the introduction of such works as "Salomé" and "Pelléas."

Anticipating details, it may be said that the Metropolitan, though it bent its strongest energies toward consummating as finished an interpretation as possible, could not, with the artistic means at its disposal, encompass a performance calculated to embody adequately the correct spirit of the work. Russian artists and, above all, a Russian chorus, are absolutely indispensable in realizing the intensely national character of a work as racy of the soil as "Boris." Furthermore, the Metropolitan, which gives every opera in the language in which it was written—provided that language be none other than Italian, French, German or English—found itself in a somewhat embarrassing dilemma when confronted with one written originally in Russian. So the management winked for the nonce at its ideal linguistic theories



DR. ERNST KUNWALD

Conductor of the Cincinnati Symphony Orchestra, Who Is Wielding a Powerful Influence for Higher Musical Standards in the Middle West. (See Page 2)

and gave it in Italian, though there were not wanting those who suspected that in view of a necessary translation German—or even English—would have proved more legitimate substitutes for Russian than Italian.

Caviare to the General

But while "Boris" is a stupendous achievement he would be almost rashly optimistic who would predict for it a deep measure of favor on the part of the rank and file of opera-goers. It is greatly to be feared that the work must remain caviare to the general until these are willing or able to adjust their powers of artistic receptivity to the point necessary for an appreciation of the multitudinous and overmastering exotic beauties of the opera. The Metropolitan, on its part, can do few things more eloquent in illustration of its devotion to high artistic ideals than to retain it in its repertoire, whatever may be the reception tendered "Boris" when the great body of the public first makes its acquaintance.

The libretto of "Boris Godounow" differs in its salient characteristics from those of operas by which the public sets greatest store quite as extensively as it does in its musical aspects. It is devoid of rapidity or continuity of dramatic action, its atmosphere is one of practically unrelieved gloom, it is disjointed and episodic and of such a nature that certain scenes can be

transposed without in any way altering the dramatic values of the whole. The individual characters, except Boris, are mere sketches; there is but one feminine personage of any account whatsoever and she appears in only a single scene. The love element, too, is reduced to a minimum and limited to the one brief scene just referred to.

The story of the work has been related in this journal on previous occasions, so that a brief sketch of the progress of the action will suffice for the present. The period of the drama is about 1600, the scene Moscow and the neighboring country and Poland. The Czar Boris, who ruled for a time as regent after the death of Ivan the Terrible, seized by an insatiable craving for imperial honors, had caused the murder of the young Czarevitch Dimitri and thus usurped the crown himself. Tormented eventually by remorse he determines to abdicate and to seek solace in a monastery. But his secret guilt is soon clear to certain of the monks, one of whom, Pimen, records the facts in a chronicle of events upon which he is engaged. Urged by various nobles the ignorant peasants assemble before the monastery and, under threats of the lash, are made to implore the Czar to resume his scepter. He does so after much persuasion, but his agonies of conscience have not lessened. The ghost

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NEW TIVOLI OPENED IN SAN FRANCISCO

Chicago Opera Co. Inaugurates
Opera House Modeled After
the Metropolitan

[By Telegraph to MUSICAL AMERICA.]

SAN FRANCISCO, March 13.—The beautiful new Tivoli Opera House was dedicated to-night by the Chicago Opera Co. Great enthusiasm and overwhelming success attended the performance of "Rigoletto" produced with Tetrassini, Sammarco, Giorgini and Huberdeau in the cast. Speeches were made by Mayor Rolph, Manager Sealy and Andreas Dippel. The stage was massed with floral offerings.

The new Tivoli was built on the site of the original opera house of that name by William H. Leahy, and is of the Spanish Renaissance type. The box circle is modeled after the Metropolitan in New York. Society turned out for the première and the auditorium of the new temple of music contained a brilliant audience.

Mary Garden Star of Second Night

SAN FRANCISCO, March 14.—Mary Garden was the star to-night at the second performance of the Chicago Opera Company in the new Tivoli Opera House. "Thaïs" was the opera, Miss Garden in the title rôle, and it was admirably done. The house was filled and the audience was enthusiastic. Hector Dufranne was the Athanael and Palemon and Nicias were sung, respectively, by Messrs. Constantin Nicolay and Edmund Warnery.

RITA SLATER.

"Der Rosenkavalier" a Novelty for Next Metropolitan Season

MUSICAL AMERICA has learned on high authority that one of the novelties of the next season at the Metropolitan Opera House is to be Richard Strauss's "Der Rosenkavalier." This announcement would seem to confirm the report which has been circulated recently in operatic circles that Otto H. Kahn, of the Metropolitan's executive board, effected a reconciliation between Dr. Strauss and the Metropolitan Opera Company when he attended the Strauss Festival while abroad. It will be recalled that Strauss felt bitter against the New York institution because of the withdrawal of his "Salomé" several years ago. As "The Rose Cavalier" in its brief career, a little more than a year, has been a notable success abroad its American première will be looked to with interest.

Asks Pennsylvania to Appropriate \$300,000 for a State Orchestra

HARRISBURG, PA., March 10.—If the legislature passes a bill recently introduced by Maurice F. Speiser, Pennsylvania will have the first symphony orchestra supported by a State within the history of this country. This bill calls for an expenditure of \$300,000 in the next two years for an orchestra of not less than eighty-five pieces, which shall give concerts for a period of thirty-five weeks under the supervision of the State Superintendent of Public Instruction.

"Tribune" Staff Changes

In a notice in our last issue of recent changes on the staff of the New York Tribune which have taken place since Ogden Mills Reid, the son of the late Whitelaw Reid, became editor-in-chief, we stated that it was rumored that A. S. Van Westrum has been appointed to the position of musical editor, to succeed Mr. H. E. Krehbiel, who held the position for several years. It seems that Mr. Van Westrum had been appointed to the position of dramatic critic, though John A. Pierce will be the new dramatic editor of the Tribune.

KUNWALD'S INFLUENCE FELT IN CINCINNATI

**New Orchestral Conductor Lays
Foundation for Broader Musical
Culture in Ohio City**

[By Telegraph from a Staff Correspondent]

CINCINNATI, March 17.—At Saturday night's concert of the Cincinnati Orchestra, the "Symphonia Domestica" by Richard Strauss aroused tremendous enthusiasm. Ernst Kunwald, the conductor, was recalled many times. The performance was credited with being the most brilliant orchestral achievement in Cincinnati in years.

It is apparent that the orchestra, in its present condition, is the best that Cincinnati has ever had.

Emil Heermann, the violinist, gave another magnificent performance of the Bach Concerto, winning approval second only to the performance of the Strauss tone-poem. There was standing room only.

A. L. J.

CINCINNATI, March 16.—In the last Friday and Saturday concerts of the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, the organization gave what may be considered as the best performances of the season. On both occasions the auditorium was crowded, and the enthusiasm was such that the conductor and soloists were recalled numberless times and the orchestra forced to bow its acknowledgments. The program given consisted of the Haydn Symphony in B Flat, the J. S. Bach Violin Concerto in A Minor and the Richard Strauss "Symphonia Domestica."

In these days of trials and experiments it may be well to question just what the function of the symphony orchestra is. Is it to cater to the ultra modernists or is it to stem the tide of modernity and hold the fort for conservatism? Should a symphony orchestra in these days attempt to tickle the jaded palates of those music-lovers (sic) who hear too much and thus have musical indigestion or should it rehash only those works which time has proven to be at least correct if not inspired? Or should the orchestra aim to be the musical center of the community, to be the sincere force for good music in its local circle, and to aim to present the old and the new in such proportion as really to educate its hearers and supporters. When that orchestra is located in such a city as Cincinnati is not the responsibility all the greater because of the influence on the thousands of music students, many of whom are still in the formative period and to whom the programs of the organization act as the criterions of musical value.

To my mind, Dr. Kunwald has struck a very happy medium in his solution of this problem. He not only gives the best of the old but also the most significant of the new and, no matter whether it be intentional or not, places them in such juxtaposition that one has on the same program the composition which has won its place and the one which is still an unproven quantity. This was especially true of the above concert at which the works performed formed a most happily contrasting group.

But, beyond the function of the orchestra lies the question of the attitude of the men forming the orchestra and the conductor who is the guiding force. In this, Cincinnati is most happy. There is an attitude of sincere interest in the work which is the same in a Haydn Symphony as it is in a modern work requiring the utmost technical and musical skill. I have heard noted orchestras play Haydn symphonies in such a way as to insinuate that the works were so ridiculously simple as to require no skill and certainly no reverence in their performance. The organization which approaches a Haydn symphony with that attitude is false to true musical ideals.

In the performance of the Haydn symphony both the orchestra and Dr. Kunwald approached the task with something very like reverence. There was no slipshod passage work, there was no sign of inattention usually apparent because of bad attack; instead there was a fine unity of sincere purpose. The result was as finely finished a performance as I have ever heard. The passage work was clear cut and incisive, the attacks were a unit and the shading was effective. This symphony



The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, Conductor

is one which sounds more modern than most of the Haydn works and the spirit with which the conductor and his men went at its interpretation bridged the years since its composition at one bound. There was a freshness and buoyancy in the fast movements, a loving care in each caressing phrase of the slow movement, a brilliancy and force in the Minuetto and a dash in the Finale which carried the ancient work over the footlights and into the hearts of the audience. No wonder, therefore, that every movement was heartily applauded and the conductor brought back several times.

Emil Heermann, the concertmaster, has improved very materially since I last heard him two years ago. Then he was a young virtuoso; now he is a mature artist. In technic, which is impeccable, tone which is noble, and interpretation, which is most satisfying, he met the criticism of the most exacting. With Dr. Kunwald at the piano and with Mr. Heermann as soloist, the concerto, which is really a suite with an obbligato violin, received a noble rendition. The vigorous first movement, the massive second with its pregnant subject, the inevitable sounding last movement—all were given with excellent ensemble despite the fact that the conductor

was playing and not beating time, and with a verve that won many recalls for all concerned. Mr. Heermann had to respond to an encore and played a beautifully orchestrated setting of the Schumann "Abendlied." Even after that he was recalled a half-dozen times.

To the public, however, the feature of the program was the first Cincinnati performance of the Richard Strauss "Symphonia Domestica." This work was first performed in America by the Wetzler Orchestra in New York under the direction of Dr. Strauss by the orchestra at Frankfurt at the time that Dr. Kunwald was its first conductor. As a result Dr. Kunwald brought to this performance the authentic traditions of the work.

Dr. Kunwald and his men emerged from the ordeal with flying colors. Dr. Kunwald directed without a score, as is his usual custom, and the orchestra performed the work most brilliantly. Technical slips of minor importance may be expected in almost any organization, especially in as exacting a work as this, and the fact that there were no such slips at this performance is worthy of mention. While there may be, for years

to come, those who will assert that this work has no place on a serious symphonic program, yet Dr. Kunwald and his men approached the performance of this work with such a fine spirit and such technical perfection that it must have gone a long way toward convincing even the most skeptical in the audience. Suffice it to say that there was most enthusiastic applause after the completion of the work, not only because of the composition but because of the merit of the performance.

Dr. Kunwald, in his work in Cincinnati, has fitted well into the scheme of things. A sincere, scholarly and honest musician, he has found out the musical needs of the city and has met them. Not only that. He has also thought in advance of the present needs and is laying the foundation for a broader musical life in Cincinnati. Already one of the most musical cities in America, the orchestra and its director seem well fitted to rouse it to a great sense of its musical importance.

The orchestra shows the effect of thorough training. Dr. Kunwald is not a prima donna conductor but is rather a musician of the serious type, little given to display but much given to the production of real musical results. Long may he direct the Cincinnati Orchestra.

A. L. J.

UNION OF INTERESTS FOR 1915 CONGRESS

Cadman Promises Support to Federated Clubs—Plans for Opera Competition

With the purpose of assuring a united national effort toward bringing to a successful issue the plans for a great musical congress in connection with the Panama-Pacific Exposition of 1915, Charles Wakefield Cadman, the composer, has withdrawn a project, formulated by him and announced in MUSICAL AMERICA, February 15, in favor of a similar project sponsored by the National Federation of Musical Clubs. Mr. Cadman agrees with the Federation officials as to the damaging effect of dividing musical interests between two such undertakings and explains that at the time he announced his own plan he had heard nothing of the intentions of the Federation.

The plans of the Federation include, as already announced, a competition for a prize of \$10,000 for the best American opera to be presented in connection with the congress. This prize, offered to composers who are citizens of the United States, is made possible by the action of citizens of Los Angeles, who have not only raised the money but have promised a production on the most generous scale possible and with American artists of international reputation. The idea is to have such a competition a permanent institution to be carried out every four years beginning 1915 with the Federation holding its biennial convention in Los Angeles at those times and making Los Angeles an "American Bayreuth."

The opera competition will be in charge of the American Music Committee of the Federation, of which Mrs. Jason Walker, of Memphis (present address Elmhurst,

Ill.) is chairman. Details will be given out in the near future.

Mrs. Walker has requested MUSICAL AMERICA to publish the following letter received from Mr. Cadman in answer to Mrs. Walker's appeal through this journal for united support of the Federation plan: "Dear Mrs. Walker:

"I have just seen your 'protest' in MUSICAL AMERICA and hasten to assure you that you have my hearty support in your enterprise at the Federation convention. The plans you have outlined are noteworthy, and I only regret that your board could not have announced them before my project (?) was started. However, I shall now cease working for my plan if I have the absolute assurance from the Federation that its plans will be carried out. The idea of a grand opera contest is splendid and I congratulate those who have originated it. I wish you and the members of the Federation (of which I am an honorary member) to know that my plan was started before I knew that the Federation had at all outlined anything in connection with the Panama Exposition. I desire that my position in the matter be made official and clear to the board.

Without assuming to make suggestions for your convention and program I am wondering if any of the plans I outline in the enclosed circular are being considered at all by your board. The matter of the evolution of American music and a program showing the progress of American musical composition seems to call for exploitation. This, of course, *en passant*.

"Again extending you my support, and hoping to hear not only from you personally but from the board, I am, with kindest personal regards, most sincerely,

(Signed)

"CHARLES WAKEFIELD CADMAN."

Nordica's Triumphant Tour Continues

Glowing accounts of the reception being accorded Mme. Lillian Nordica on her present Pacific tour have been received continuously since the opening concert on January 31. Immense audiences, intense enthusiasm, rapturous reviews have prevailed throughout the entire tournee.

It has remained for Arizona to demonstrate that it can rival the Coast States in its welcome to a great singer. It was Nordica's first visit to Arizona and the event had been anticipated with great interest. Press reports received by MUSICAL AMERICA indicate that Mme. Nordica was received in Arizona with hearty enthusiasm.

NEW ITALIAN ORCHESTRA

Philharmonic Society Organized in New York with Sodero Conductor

With Giulio Gatti-Casazza, Enrico Caruso, the Italian Ambassador and the Italian Consul among the patrons, there has been organized "The Italian Philharmonic Society of New York, Inc." Its first concert will be held in Carnegie Hall, on April 13. An orchestra of one hundred pieces has been recruited from the Philharmonic, New York Symphony and Boston Symphony orchestras.

To present symphonic works of the classical and modern Italian school heretofore unknown in America is the principal object of the new organization. Its conductor will be Cesare Sodero. The composers to be represented on the initial program are Cherubini, Martucci, Franchetti, Zandonai, Bulzoni and Sinigaglia.

Clément Final Philharmonic Soloist in Brooklyn

The Philharmonic Society of New York, Josef Stransky, conductor, made its last Brooklyn appearance at the Academy of Music on Sunday afternoon, March 16. The numbers included the Overture to "Alceste," Beethoven's "Pastoral" Symphony, both given with skill and discrimination; the Massenet suite, "Scènes Alsaciennes," with effective solos by Messrs Schulz and Leroy, and the Dvorak "Carnival" Overture. Edmond Clément, the distinguished French tenor, was soloist, singing "O Paradis," from "L'Africaine," Fauré's "Claire de Lune," and the "Dream" from "Manon." The singer's tonal quality and interpretative breadth made a powerful appeal. G. C. T.

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of the slaughtered child haunts him continually.

In the meantime a young monk, Gregory, has conceived the idea of attaining imperial greatness on his own behalf by proclaiming himself the young *Dimitri*, the reports of whose death he, for his own purposes, declares to be false. Though tracked by *Boris's* officials he escapes to Poland, where he assembles a large following, weds a Polish lady of rank and returns with his forces to Russia. The peasantry, aroused by reports of *Boris's* misdeeds, are easily induced to assist him in his enterprise. As the nobles are assembled in council deliberating upon the best method of opposing the pretender the Czar falters into the council chamber, haggard and insane with terror over the apparition which ceaselessly haunts him. His sufferings reach a climax when he is told of a blind man whose sight was restored by praying at the tomb of the slaughtered Czarevitch. Bidding the nobles withdraw he summons his young son, *Theodore*, and after bidding him farewell and admonishing him to rule wisely and mercifully falls dying at the foot of the throne.

There are, of course, many irrelevant episodes that have not been enumerated here. Moreover, the version in use at the Metropolitan has been subjected to so many excisions that the significance of many episodes is hopelessly obscured, while the omission of certain essential explanations and connecting links results in much of the action being flatly incomprehensible. The hearer is left in an absolute quandary, for instance, in the effort to comprehend the actions of the Polish lady, *Marina*, who has summarily and succinctly explained them in a soliloquy which, to-



Anna Case,
Who Sang "Theodore"

(c) by Mishkin.



Paul Althouse
as "Dimitri"

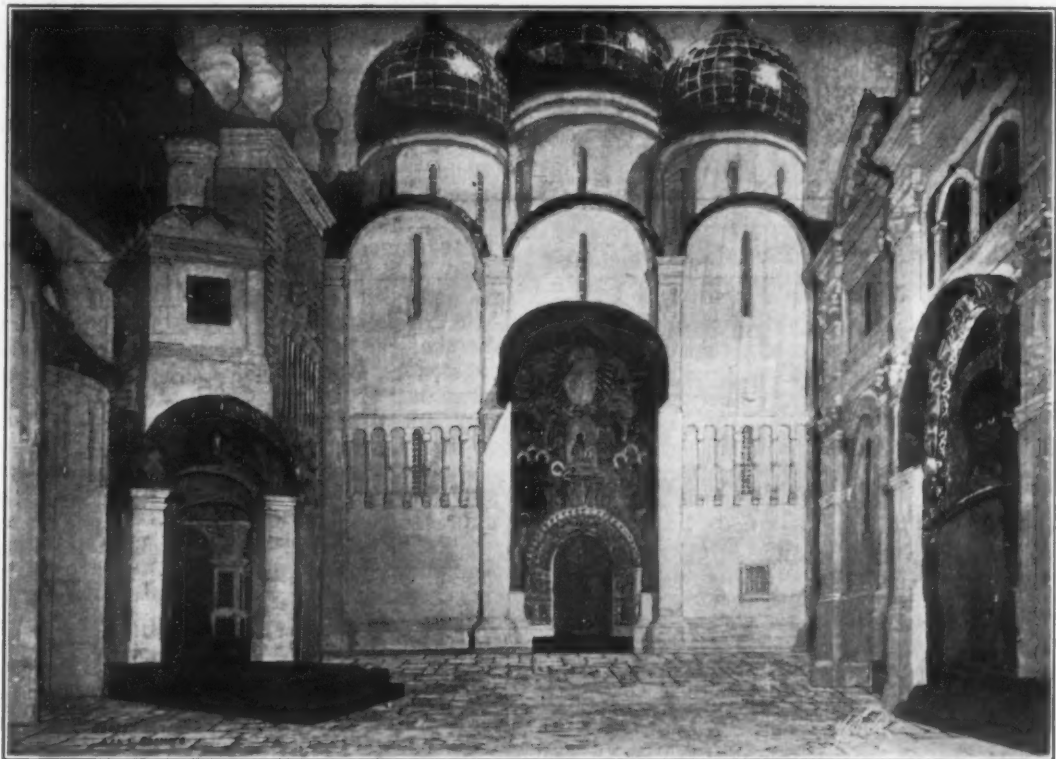
(c) by Mishkin.

Adamo Didur
as "Boris"

(c) by Mishkin.



Stage Setting of "Boris Godounow,"
Act 3, Scene 1



Stage Setting, Act I, Scene 3, "Boris Godounow"

gether with the whole scene in which it occurs, is sacrificed. This is merely one example of ill-considered elision as a result of which the loosely strung libretto which Moussorgsky devised from Poushkin's drama seems quite inordinately deficient in coherence and unity. The character of *Boris* himself might, in the hands of a dramatist of greater skill, have become a figure of intense dramatic power. It contains even at present some of the characteristic elements of *Macbeth* and *Richard III*. The germs of a tragedy similar to these two of Shakespeare in ethical motive and psychological working inhere in it.

Tremendous and Awe-Inspiring

Moussorgsky's score is a tremendous and awe-inspiring musical compendium of the soul of the Russian people. It is the concentrated essence of the nation's musical life, intensely, furiously vital. It is devoid of the personal equation. There is in it none of the expression of the individual spirit, none of the personal psychology, none of that introspective quality, that assertion of the ego, so to speak, that is the distinguishing feature of the music of Tschaiakowsky. Moussorgsky discourses not of himself, of those emotions and passions that stir within him. He gathers together the voices of an entire realm and, constituting himself a mouthpiece, as it were, of the multitude, enunciates its many-voiced utterance in a concise, definitive form, but in substance absolutely unchanged. He is the deputed representative of his people.

The songs of the folk constitute his musical building materials. They form the warp and woof of his score. This is not to say that his work is fashioned exclusively out of what he could borrow from the inexhaustible treasure house of Russian folk music. But even the matter of his own invention almost constantly discloses all the hallmarks of the characteristically national manner, as regards idiosyncrasies of rhythm, melodic intervals and tonality.

Moussorgsky entertained certain very definite theories regarding the necessity of benefiting humanity by "seeking for truth instead of beauty" in art, of "seeing nature in everything and making the exact copy of nature the artist's first duty" and similar notions, the validity of which calls for no discussion at present. But it was inevitable that one professing ideals so controvertible should have been severely taken to task by those opposed to an artistic gospel of the kind. Such was, indeed, the case and the opposition was all the more acrimonious through the fundamental weakness of Moussorgsky's technical equipment. Tschaiakowsky, for one, could see in him only one who had been "led astray by absurd theories and the belief in his own genius, whose nature was not of the finest quality, and who liked what was coarse, unpolished and ugly," though he did condescend to see in him originality and some gifts. But it might incidentally be recalled with regard to the critical perspicuity of Tschaiakowsky that he decried Wagner, did not regard Bach as a genius,

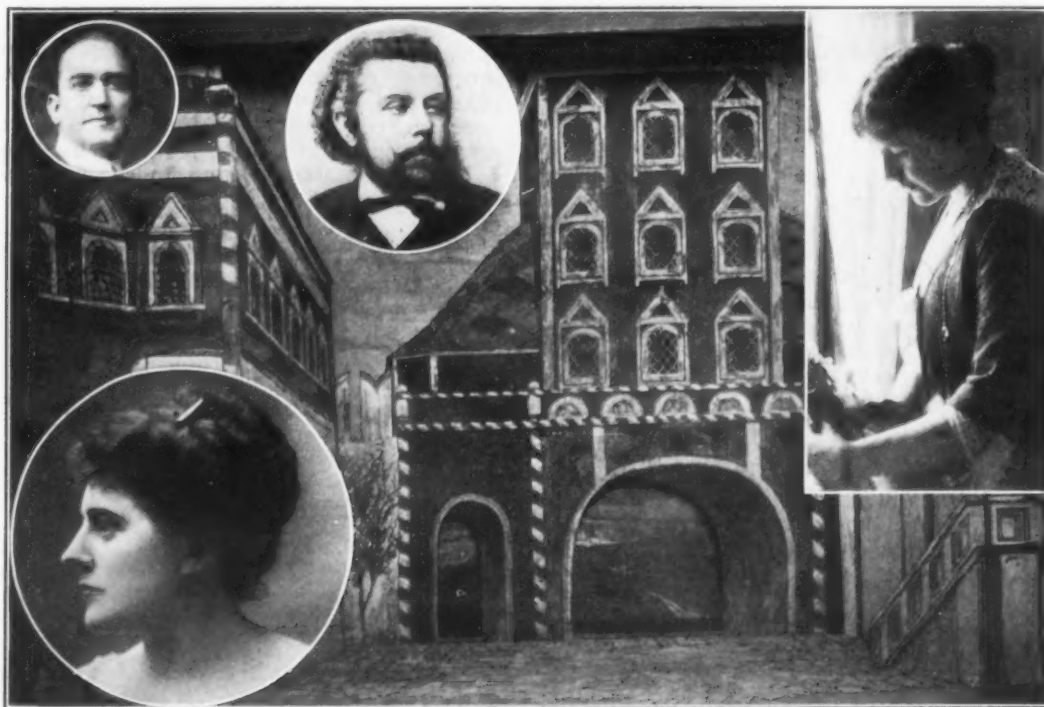
pronounced Handel "fourth-rate and not even interesting," and found Gluck's creative gifts poor.

Rimsky-Korsakoff's Share

However, even Moussorgsky's devoted friend, Rimsky-Korsakoff, felt keenly the deficiencies of his technical facilities, and in consequence undertook a revision of "Boris" in 1896, more than twenty years after its first production. The emendations consisted—as Rimsky made known in his preface to the revised version—of a refurbishing of the thin original instrumentation, alterations of certain passages of faulty counterpoint and some slight

yet it is difficult to conceive of certain of the most salient episodes of the score as truly so effective when orchestrated in any other fashion.

The barbaric force of the music rises often to a fairly overwhelming intensity. It has something of a Tartar savagery about it, and it sweeps along in great, mad gusts of unbridled wildness. The academic musician will seek vainly for niceties of workmanship and subtleties of thematic development. But the miracle of this creation of blazing, if unpolished, genius, is that their absence does not strike the listener until his attention is called to it. And even then the unbiased hearer must admit



Stage Setting, Act I, Scene 1—Insets, Above, Andrès de Segurola ("Varlaam"),
Modeste Moussorgsky, the Composer; on Right, Louise Homer ("Marina"), and
Below, Lenora Sparkes ("Xenia")

(Photographs of Mr. de Segurola and Miss Sparkes Copyright Mishkin; Photograph of Mme. Homer Copyright E. F. Small)

changes in certain harmonic progressions. He insisted, however, that the spirit of the original had remained absolutely unimpaired despite these corrections. Another, though less radically important, change was the transposition of certain scenes as well as the indications of optional cuts.

For obvious reasons it would be interesting to hear the original version of the opera. But from practical standpoints the advantages of the Rimsky-Korsakoff edition are unquestionable. Undoubtedly there are moments when the musical personality of the composer of "Scheherazade" projects itself rather emphatically into the foreground in the splendid glamor of instrumental color—variegated orchestral hues which at moments recall the above-mentioned symphonic suite. And

that conventional methods of technical procedure would be totally inappropriate and out of consonance with the whole plan and the essential spirit of this marvelous work.

Audacities of Dissonance

While the harmonic scheme does not as a whole impress one as startling at this date, there are certain dissonant combinations at various points of the score that fairly dumfounded by their boldness and that derive additional zest when one recalls the date of their composition. Such chord effects as those preceding the death of *Boris* retain all their power to thrill even to-day. *Boris's* vision of the ghost in the second act is another effect

[Continued on next page]

'BORIS' A WORK OF TREMENDOUS POWER

[Continued from page 3]

of unparalleled weirdness and awesome realism.

The immense variety of unaccustomed rhythms that animate this music is amazing. As for melody there are floods of it—not of the manner characteristic of Tchaikowsky necessarily, but nevertheless of an extensive diversity of types. The ensemble of the opening scene and of the first scene of the last act are superb examples of choral writing. The orchestrally gorgeous, flashing episode of the cathedral procession in the first act, and the pulse-stirring, barbaric polonaise in the third are instrumental episodes of astounding brilliancy. The independent folk songs of the *Innkeeper*, the *Nurse*, and the drunken *Varlaam* are gems of the first water. *Boris's* monolog is of the noble lyrical beauty and the love scene in the third act—seasoned occasionally with Polish dance rhythms—affords a remarkable contrast of mood to the rest of the opera. Less distinctive, perhaps, than these other portions, its melodic smoothness and grace cannot fail to captivate even the least sophisticated. The love duo contains phrases which sound amusingly like echoes of Puccini, while in the same scene are even slight foreshadowings, as it were, of certain characteristic Massenet mannerisms.

But a further enumeration of the numberless beauties of the opera is impossible at present. The musical content of the succeeding scenes is exceedingly varied and it must also be acknowledged that the idea of slowness of action that a reading of the libretto conveys is by no means as evident in the course of actual representation.

Toscanini the Hero

In commenting upon the qualities of the interpretation mention must first of all be accorded Mr. Toscanini who penetrated to the very soul of this wild score as though a born Cossack. Not a vestige of its relentless, crushing force, its sternness, its iron vigor escaped him. Never yet has this genius afforded more amazing proof of his versatility. Safonoff himself could not have surpassed his reading of the wonderfully effective scene before the cathedral, nor could he more surely have grasped the Russian atmosphere of the episodes with the peasantry. Toscanini was undeniably the star feature of the performance.

Unfortunately those on the stage could not denationalize themselves as successfully as could the conductor. Without a doubt a full Russian company, conversant with the manner of Russian opera and singing the work in the Russian language, is needed to do justice to a masterwork of this description. On the whole, the present performance suffered from a lack of breadth of treatment both on the part of principals and chorus—and the chorus must be regarded as a principal in this opera. The proclamations of the orchestra seem to speak of a race of giants. But the elemental qualities of Moussorgsky's music were not reflected in the handling of the stage proceedings. The choristers, while they sang efficiently, had not been able altogether to divest themselves of certain conventional mannerisms. In the first scene they did not illustrate the cringing humbleness, in the last act the mad, untamed thirst for vengeance in their eagerness to follow the pretender.

The Cast

The title rôle fell to Mr. Didur. This Russian basso's vocal limitations need not be dwelt upon now. He, too, lacked the requisite breadth in the early part of the opera. Nevertheless he rose equal to the demands of the death scene and acted it with tense realism and grim, gripping forcefulness. Mr. Didur has done nothing better than this scene during his whole career at the Metropolitan. The scene of *Boris's* hallucination in the second act was very effectively done.

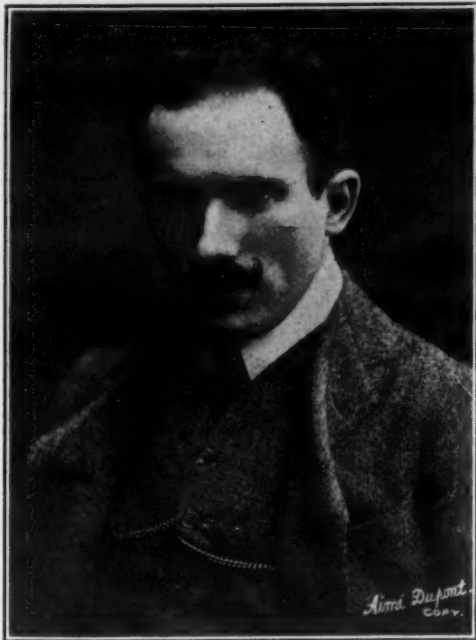
Paul Althouse, the young American tenor, made his first appearance at the Metropolitan as the *False Dimitri*. In addition to singing with much beauty and youthful freshness of voice and unquestionable taste and intelligence, Mr. Althouse displayed in his stage bearing and action the grace and ease of one thoroughly imbued with stage routine. It was a most auspicious and promising début. Mr. Rothier sang the small part of *Pimen* adequately and Mr. de Segurola gave a capital little character sketch of the drunken friar, *Varlaam*. He sang his stirring ballad, "The Siege of Kazan," rousing. Mr. Bada was the nobleman, *Shovinsky*, while Messrs. Ananian and Reschiglian filled minor rôles of police officials. Mr. Reiss did the small part of the

Simpleton. He seemed inclined to treat the character in a humorous spirit, regardless of its genuine pathos and its melancholy symbolic significance.

The feminine rôles are of small account. Mme. Homer, as *Marina*, sang her short love scene well. Mme. Maubourg was the *Innkeeper*, while Mme. Duchêne was the *Nurse* of the Czar's children. The latter—*Theodore* and *Xenia*—have next to nothing to do, but what they had Anna Case and Lenora Sparkes made them do well.

The Scenery

The scenic features for "Boris" proved as amazing and unusual as the work itself. Painted by the Russian artist, Golovine,



Arturo Toscanini, Who Conducted the Performance of "Boris Godounow"

they are remarkable in their strange beauty and their typically Russian character. The first and third scenes of the second act, executed in a sort of post-impressionist style, were particularly remarkable, the houses being depicted not in relief but flat against the back and side drops. The tapestried chamber in the palace, the moonlit garden in Poland, and the snow-covered Russian forest were also pictures of deep impressiveness.

HERBERT F. PEYSER.

Maeterlinck Referees Prizefight After Première of His Play at Nice

NICE, March 19.—Maurice Maeterlinck's play, "Marie Madeleine," was produced here last night, with the author's wife, Georgette Leblanc, in the title rôle. As a prelude to the play, the orchestra performed the overture to Gluck's "Iphigenia in Aulis." Between the acts the audience played roulette in the adjoining casino, while Maeterlinck refereed a prizefight between a white man and a negro immediately after the performance.

Grace Van Studdiford's Engagements Canceled, Owing to Illness

PITTSBURGH, March 18.—Grace van Studdiford, formerly popular as a light opera singer, has been compelled to cancel her vaudeville engagements for three weeks, owing to an attack of acute laryngitis.

Cavalieri's Gowns Attached on Claim of Theater Manager

PROVIDENCE, R. I., March 18.—Deputy sheriffs attached Lina Cavalieri's wardrobe to-day on complaint of W. F. A. Engle, proprietor of a Springfield (Mass.) theater, for a claim of \$294.75. The singer paid the amount after protracted arguing and her costumes were released.

Sousa to Make Trip on Horseback from Hot Springs to Washington

HOT SPRINGS, VA., March 18.—John Philip Sousa, who is here for a few weeks of horseback riding, intends to ride to Washington at the close of his stay. This trip, which will take a week, the bandmaster has already accomplished twice.

Liederkrantz Manager Dies

Julius Hoffman, formerly the president of the German Liederkrantz, New York, died suddenly on March 18 from heart disease. He was manager of the Liederkrantz.

Ernest H. Jackson Leaves Philharmonic

Ernest H. Jackson, connected with the office of the New York Philharmonic Society, resigned his position this week. No successor has been named as yet.

"Der Evangelimann," the opera that made the reputation of Wilhelm Kienzl, composer of "Le Ranz des Vaches," has been sung at 145 opera houses.

MISS HINKLE AND PILZER GIVE A CAMPUS PROGRAM

Soprano and Violinist Admired at Concert Given by the New York University

The fifth concert of the Campus Concert Course, given at the New York University in the University Auditorium on Tuesday night, had for its soloists Florence Hinkle, the soprano, and Maximilian Pilzer, violinist.

Mr. Pilzer played Handel's Sonata in C Major, Kreisler's "Caprice Viennoise," the "Deutscher Tanz" of Dittersdorf, Reb-feld's "Spanish Dance" and two compositions of his own, "Liebeslied" and "Waltz Caprice." His technic was equal to all demands, his tone was large and sonorous and carried splendidly and he played with feeling and fire. In the dance numbers his sense of rhythm was particularly good, and while he might have played them with more lightness and delicacy yet his interpretations were pleasing. Mr. Pilzer has a bright future before him.

Miss Hinkle was heard in "O komm im Traum," Liszt; "Meine Liebe ist grün," Brahms; Massenet's "Mireille," Bachalet's "Chère Nuit," two old Irish airs, two songs by Mary Turner Salter, "The Sacred Fire" of Alexander Russell, Edna Parke's "A Memory" and Alexander MacFayden's "Love Is the Wind." The young soprano was in lovely voice. Linked to an organ of exceptional sweetness is a personality so charming that her mere appearance is enough to captivate her audiences. So, needless to say, she pleased the audience. Her high tones were strong, full and clear as a bell, her pianissimo passages were taken with rare skill. Her enunciation in German, French and English was excellent. She sang the old Irish airs "I Know Where I'm Going" and "I Know My Love" very cleverly and gained enough applause to warrant her repeating them, though she did not. Among her encores her rendition of "Depuis le jour" from Charpentier's "Louise" was beautifully sung.

Frank Bibb accompanied with discretion and entire satisfaction.

The next concert is to be given by the University Heights Choral Society and will take place on Tuesday evening, April 8. It will have Olive Klein, soprano, and Roswell Cameron Peardon, baritone, a student at the university, for soloists. J. T. M.

Baltimore Organist Plays Widor's Seventh Symphony

BALTIMORE, March 17.—J. Norris Hering gave a fine organ recital at St. David's Protestant Episcopal Church, Roland Park, March 17, an especially interesting number being Widor's rarely played Seventh Symphony in A Minor which was given an artistic reading, the closing movement being unique in organ literature. Other pleasing numbers included Saint-Saëns's Rhapsodie, No. 2, in D Major; César Franck's Andantine in G Minor, Scherzo in E Major by Gigout and Guilmant's large "Torchlight March," op. 59, No. 1. Walter G. Johnson, baritone, gave forceful delivery of "It Is Enough" from Mendelssohn's "Elijah" and Dubois's "God, My Father," from "The Seven Last Words of Christ." Mr. Hering recently played Widor's Seventh Symphony at a recital at the Naval Academy, Annapolis.

W. J. R.

Victor Herbert's One-Act Opera to Be Accepted by Metropolitan

Victor Herbert's one-act opera, "Madeleine," was practically accepted for production at the Metropolitan Opera House at a meeting last Saturday of the composer and Giulio Gatti-Casazza, general manager, and Otto H. Kahn, chairman of the Board of Directors of the Metropolitan. The opera, as previously stated, is based upon a play by Decourcelles and Thibaud, the libretto by Grant Stewart. There are five characters in the opera, the chief one being a prima donna who would exchange the fame she has won for real friends and companionship. The action, taking place on New Year's Day, consumes about an hour. Mr. Herbert has completed the piano and vocal score and will begin work on the orchestration immediately.

New Works Approved in Colson-Beddoe Program

Mabel Beddoe, the popular contralto, appeared in a matinee musicale with Percy Colson, violinist, at the Waldorf-Astoria, New York, on March 10. Miss Beddoe displayed the excellence of her vocal attainments, as well as her charming personality, in "O Don Fatale," from "Don Carlos," and various traditional and recent songs. Among the latter were a trio of numbers by W. Franke Harling and Florence Parr Gere's "As a Flower Turns to the Sun." Mr. Colson won approval for Mrs. Gere's "Meditation" and his own "La Danseuse."

AUDIENCE OF 7,000 FOR MILWAUKEE ORATORIO

Noteworthy Performance of "The St. Matthew Passion" Attracts a Large Gathering

MILWAUKEE, Wis., March 19.—Before the largest and most representative assemblage that has gathered in the Auditorium since the memorable occasion of the Metropolitan Grand Opera Company's presentation of "Aida" in 1909, an audience numbering more than 7,000 persons, including numerous city officials and men of affairs, listened to one of the most remarkable and notable musical events in the city's history when John Sebastian Bach's sublime passion oratorio, "The St. Matthew Passion," was given by the A Capella Chorus, under the direction of William Boeppler. Not alone was Milwaukee represented, but large delegations from interurban cities made up the audience. The exhortation to refrain from applause was observed with but two exceptions, when the beauty of the music impelled some to applause, but the quick gesture of prohibition and displeasure from Director Boeppler quickly caused the brief applause to subside.

The A Capella's were at their best, and their choral work was above reproach, especially in the singing of the numerous chorals, with which the oratorio abounds. Having two choruses, as required by the score, and two orchestras at his disposal, Director Boeppler was enabled to create volume and climaxes at will. The choruses were delivered with splendid precision and accuracy in the different voices, giving evidence of conscientious preparation.

The solo numbers were given a consistent reading by singers of high standing. Nicholas Douthy, in the rôle of the *Evangelist*, displayed a tenor voice equally lyric, dramatic and emotional. Mrs. Ora M. Fletcher, of Chicago, was heard to advantage with a fine, clear and sweet soprano, admirably suited to the requirements of her rôle. Christine Miller, the Pittsburgh contralto, took full advantage of the opportunities offered her sonorous voice, while Hans Schroeder, baritone, and Gustav Holmquist, bass, both of Chicago, were adequate and no less effective in their different rôles. William Middelsschulte, organist, made the most of the small instrument placed at his disposal, while Elizabeth Tucker as the chief support of the soloists did splendid work on the piano. The orchestra was composed of thirty members of the Theodore Thomas Orchestra and an equal number of local instrumentalists, and filled the demand for a double orchestra minus brasses and percussion instruments.

Probably the most notable feature of the performance was the boys' choir of more than 160 fresh soprano voices, which proved effective in three numbers. William Boeppler conducted in his usual refined but incisive style, and must be accorded full credit for attaining so great a success in training the 550-odd singers and players to a point where so large an audience, including the Governor and city officials, besides many musical artists, can be held under the spell of the inspiring music.

M. N. S.

Pianist Aids Brahms Vocal Quartet of Baltimore

BALTIMORE, March 17.—Clara Ascherfeld, pianist, and the Brahms Vocal Quartet presented a highly interesting program at the Academy of Music, March 13. The Mozart "Minuet," arranged by Miss Ascherfeld, had to be repeated and the entire program was enthusiastically received. The numbers included Bach's Toccata and Fugue in D Minor, transcribed by Tausig; Mendelssohn's Scherzo, a Capriccio; Schumann Romance in F Sharp Major; Saint-Saëns's Caprice, on themes from Gluck's "Alceste," and works by Debussy, Reger and Chopin. The Quartet rendered Brahms's Liebeslieder Waltzer, op. 52, with Miss Ascherfeld and Miss Zimmisch at the piano. The quartet is composed of Sarah Williams, soprano; Cora Barker Janney, contralto; Oscar Lehmann, tenor, and Harry Gerhold, basso. W. J. R.

Concertmaster Schmitt Resigns from the Philharmonic

Henry P. Schmitt, for several years concertmaster of the New York Philharmonic Orchestra, resigned from that position in a letter sent to the manager last week. Mr. Schmitt has made no announcement of his plans and the management of the orchestra stated on Wednesday that it is possible that he will continue as a member of the orchestra, although not in his present capacity. Conductor Josef Stransky has not as yet decided the question of appointing a new concertmaster.

SEEING A VIOLIN CONCERTO THROUGH A CUBIST'S GLASSES

European Painter Records the Mood Produced by Hearing Kubelik Play the Violin—Caruso Tries Cubistic Method in Sketch of His Fellow-Artist, Amato—"Post-Impressionism Like Absolute Music," Says One of Its French Devotees

WELL-INFORMED music lovers throughout the United States have been interested in reading of the new movements in art, as reflected in music by the irrepressible Arnold Schönberg, but they have not had an opportunity for close inspection of these bizarre art works, such as was experienced recently by New Yorkers in the International Exhibition of the Association of American Painters and Sculptors. With the intention of giving a slight idea of the idiosyncrasies of one of these recent artistic schools the appended illustrations are presented.

One of the illustrations is a reproduction of a European cubist painting, called "The Violin," by Braque, while the other is Enrico Caruso's idea of the manner in which a cubist would sketch Pasquale Amato in the character of *Cyrano*, as observed in Walter Damrosch's opera. To the unsophisticated layman "The Violin" will be found to have the nature of a picture puzzle, for by gazing at the painting from every angle it is not possible to descry the complete outlines of a violin, although the observer may fancy that he sees various parts of the instrument in separate places.

According to the devotees of the cubist school, however, one is not to look for an objective reproduction in this and other cubist paintings, as these artists do not paint objectively, but express the moods produced in them by what they see. If the beholder can find any resemblance to a violin in Mr. Braque's painting, so we are assured, it is not because the artist set out to reproduce the instrument, but because the vividness of the impression made the fiddle a salient part of his mood.

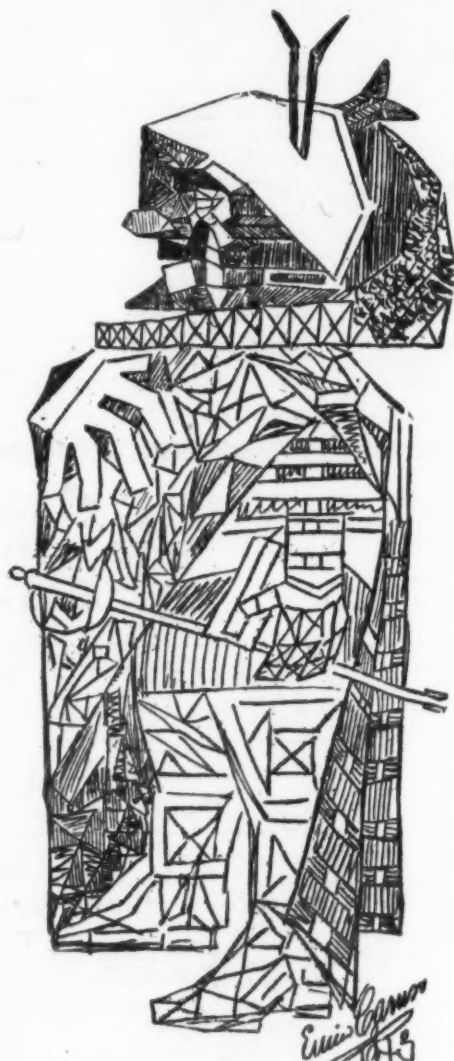
From the names of two musicians inscribed at the top of Cubist Braque's painting, one comes to the conclusion that the canvas depicts the mood produced in the artist by hearing Jan Kubelik play a Mozart violin concerto. In this case, however, it is safe to deduce that the accoustics of the concert hall must have been somewhat faulty, as reflected in the misspelling of the violinist's name.

One of the leaders of the cubist movement, François Picabia, of Paris, is in this country for the International Exhibition, to which he and other European artists have contributed the canvases representing the various ultra-modern schools. One of the writers of the *New York Tribune* staff interviewed Mr. Picabia recently and the French artist made a comparison which links the new art movement with the musical world, as he likened these paintings to absolute music.



Reproduction of "The Violin," a Post-Impressionistic Painting by Braque

As Mr. Picabia points out, the rules of musical composition are hampering to the composer's mood, or inspiration, while words still further confine his melodic vision, even though they create in the beginning the impression that evokes the



From La Follia.

Caruso Turns Cubist in Drawing of Amato as "Cyrano"

mood. Songs without words, suggested by the spirit of a great poem, give his subjectivity far wider scope. Just as modern composers have rebelled against the old fetters, modern painters have begun to feel the need of a free and absolute method of expression.

Hence, "post-impressionism," which refuses to be bound by objectivity, by literal reproduction of the object seen, but records on the canvas the mood, that is, the after-impression. Mr. Picabia cites the example of a composer who is inspired to write a pastoral by a walk in the country. He does not attempt a literal reproduction of the landscape scene, of its details of form and color, but he portrays it in sound waves, translating it into an expression of the impression. As there are absolute sound waves, so there are absolute waves of color and form, so Mr. Picabia maintains, and these are to be found in most startling disarray in the cubist paintings.

Rosemarie Blain and Florence Stephenson, vocal students of the Chicago Musical College, have received word from Frank Rigo, of New York, that through the recommendation of George Everett, a former student of the opera school, now a

member of the Boston Opera Company, they have been offered a twenty weeks' tour in Australia, under J. C. Williamson's management. They are expected to sail from New York the latter part of April.

Working for Sunday Concerts in Rhode Island

PROVIDENCE, March 14.—There was an unusually large attendance on Thursday at the hearing advocating the holding of Sunday concerts in Rhode Island, the arguments against them being advanced by the ministers of almost every denomination. It was argued that high class Sunday concerts would assist materially in developing the love of music among the people of the State and would give the working class a chance to hear good music, as the prices to these concerts would be "popular." Warren R. Fales, president of the Musicians' Union and leader of the American Band, spoke in favor of the project, as did also Dr. W. L. Chapman, president of the Federation of Musical Clubs. Roswell H. Fairman, director of the Providence Symphony Orchestra, and Edward M. Fay, of Fay's Band, both spoke enthusiastically on the subject and said that Sunday concerts were desired as a benefit for the people as a whole.

J. F. H.

Minna Kaufmann Wins Laurels as Soprano and Teacher

Minna Kaufmann, the gifted New York soprano, has been winning many laurels during the current season through her concert appearances in the Middle West and East. Besides her frequent appearances as a recital giver she has managed to devote herself to a large class of vocal pupils in her Carnegie Hall studio and her success as a teacher of singing has, during recent years, attracted students from all parts of the country. Mme. Kaufmann has been engaged for two concerts in New York City on March 29 and April 12, and on April 26 she will appear in conjunction with Otto Goritz of the Metropolitan Opera Company at Yonkers, N. Y. May 2 and 3 will find her in Bordentown, N. J., her third annual engagement in that city, and Philadelphia for a private recital.

Horatio Connell and Other Artists in Harrisburg Club Program

HARRISBURG, PA., March 12.—Last evening's concert of the Wednesday Club presented Ethel Altemus, pianist; Horatio Connell, baritone, and Thaddeus Rich, violinist, as soloists in a most inviting program. Mr. Rich won favor for his musicianly playing and Miss Altemus also scored heavily. Mr. Connell was heard here for the first time and made a deep impression. Among his numbers were Loewe's "Tom the Rhymer" and two songs by his accompanist, Ellis Clark Hamman, "Daffodils" and "A Wanderer's Night Song," while he was so enthusiastically applauded as to be obliged to sing two encores.

Flonzaleys End Their Brooklyn Series

Brooklynites heard the final concert of the Flonzaley Quartet at the Academy of Music on March 14. The splendid program was identical with that given at Aeolian Hall on the Monday night previous.

G. C. T.

LOS ANGELES OPERA SEASON A SUCCESS

Guarantee Mark Passed in Chicago Company's Receipts—Enthusiasm for "Natoma"

LOS ANGELES, March 10.—In spite of mournful shakings of the Behymerian head, the engagement of the Chicago Grand Opera Company is proving a financial success. The guarantee mark has been passed and two performances are still to follow. Its week of performance has not been excelled since the Metropolitan Company was here seven and ten years ago.

The Chicago company offered "Thais," "Hänsel und Gretel," "Rigoletto," "Walküre," "Natoma," "Lucia," "Tristan und Isolde," and a Sunday concert. Then a "Carmen" performance was announced in addition, with Mary Garden in the title rôle.

So far, the largest attendance has greeted "Thais" and "Natoma." Mary Garden seems to be the chief lodestone, although the "Lucia" performance Saturday brought a full house to hear Tetrassini.

The musicians of the city and vicinity were most interested in the Wagner operas, as this was the first time either "Die Walküre" or "Tristan und Isolde" had been performed here. While the audiences at these were not so large as at the more sensational operas, they included a larger proportion of the musically informed class.

At the "Natoma" performance Saturday afternoon there was immense enthusiasm. This is as near as this opera will get to its native heath, as the plan of performing it at Santa Barbara—where its scene is laid—was given up owing to lack of a sufficient stage in that town. Even the secondary plan of giving the performance in a stadium near the Old Mission was abandoned, as the managers did not want to take even the ninety-nine chances in a hundred that there would be fair weather.

When the author of the text of "Natoma" was discerned in the audience Saturday, a cry went up for "author," and Mr. Redding was forced to come to the stage and take his share of the plaudits and to make a neat little speech, welcoming the California opera to California. He had come down from San Francisco to see the première of his work in the Pacific Coast territory.

Manager L. E. Behymer has had an immense task on his hands, covering the Pacific Coast trip of this company and requiring \$100,000 guarantee, but he has carried it to success in the face of what seemed at first to be a necessity for calling on the guarantors. After this the business men of Los Angeles will back him up in any scheme he proposes.

In spite of the incident of the bad railroad wreck over in Texas, the opera company got to Los Angeles nearly on time. The personal belongings of the members of the company were smashed up and scattered around in the wreck, and it was a conglomerate lot of clothes that were worn when the special came into the Los Angeles depot. Two members of the chorus, Alice Clark and Antonia Marino, were more seriously injured than the others and ambulances met the train and took them to a hospital. On Mary Garden's arrival on another train she made eager inquiries for them and expressed satisfaction when told that neither was seriously hurt.

It was stated that the omission of certain scenic effects in the last act of "Walküre" was caused by the damage to scenery in the wreck.

W. F. G.

American Violinist Much Encored in London

LONDON, March 8.—Maurice Warner, the American violinist, was specially engaged on Thursday last to play at a concert given by the Imperial Rifle Club. He had a most flattering reception, being compelled to play no less than three extra pieces. His third encore was particularly interesting, being his own arrangement of "Old Folks at Home," which is a very clever piece of work and which drew loud applause.

A. M. S.

Althouse and Misses Potter and Kerns for New England Festivals

For the performances of the Verdi "Requiem" at Keene, N. H., May 22, and at Fitchburg, Mass., May 23, under the direction of Nelson P. Coffin, Walter Anderson has booked three of his artists, Grace Kerns, Mildred Potter and Paul Althouse.

ORATORIO Society of New York

Founded by Dr. Leopold Damrosch, 1873

Louis Koemmenich Conductor

"A Choral Service"

(Eine Deutsche Messe)

By OTTO TAUBMANN (1859-)
First Performance in America

Also in Commemoration of Richard Wagner's 100th Anniversary, the Apotheosis and Finale of Act III of Die Meistersinger
Mr. PUTNAM GRISWOLD and CHORUS

The "Choral Service" was written between the years 1893-1895 and had its first full performance with the Berlin Philharmonic Chorus in 1910 under the baton of the famous Siegfried Ochs. It is scored for double chorus, solo quartette, chorus of boys, organ and full orchestra, and is of the most serious and deeply musical content. It is exceedingly difficult and requires the full capacity of a great chorus. The Society will be assisted by the orchestra of the New York Symphony Society.

Carnegie Hall, Friday Evening, March 28th

SOLOISTS: MISS INEZ BARBOUR, MISS MILDRED POTTER, MR. JOHN YOUNG, MR. PUTNAM GRISWOLD. Seats, 75c. to \$2.00. Boxes, \$13.50 and \$15.00. On sale at Box office and at 1 W. 34th Street.

"LOHENGRIN'S" BELATED ADVENT

Substituted for Postponed "Cyrano" for Its First Performance of Season at Metropolitan—A New "Lohengrin" in Urlus and a New "Telramund" in Buers

THE untimely "hoodoo" which descended upon Walter Damrosch's "Cyrano" more than two weeks ago and by laying Mr. Amato low with a severe indisposition prevented the second performance of the work refused to abdicate last Monday evening when a second attempt was made to arrive at the second hearing. This time the cause of trouble was Mr. Martin, who succumbed to an attack of grip. Early in the day it was known that a change would be necessary, and in place of the American novelty it was decided to give "Lohengrin," the season's first presentation of which had been planned for next Monday evening. The order of events was, therefore, transposed and unless some further misfortune intervenes "Cyrano" will attain its long deferred second hearing the first night of next week.

While there was, naturally, a certain amount of regret over the enforced postponement the disappointment was not excessive in view of the opera substituted and the audience was of very large size. Its enthusiasm over the Wagnerian performance was, moreover, very hearty. Just why "Lohengrin" should have had to wait so long for revival is one of those mysteries that seem to punctuate every opera season. The essential artists have been on hand all season and it cannot be contended that the chorus was unfamiliar with the music.

Last Monday's performance was, as a whole, meritorious, though it is not necessary to travel far back in the history of the Metropolitan in order to recall more finished renderings of Wagner's early but perennially fresh work. A week less of rehearsing is bound to make a perceptible difference.

The evening brought forth a new *Lohengrin* in the person of Jacques Urlus and a new *Telramund* in Willy Buers. Otherwise the distribution of leading characters was such as has often obtained here in the past. The *Elsa* was Mme. Gadschi, Mme. Homer was the *Ortrud*, Mr. Griswold was the *King*, and Mr. Hinshaw the *Herald*. Mr. Urlus has put two truly superb achievements to his credit since he came here in his *Siegfried*, and *Tristan*, while his *Siegfried* and *Tannhäuser* have also disclosed much that is highly praiseworthy. His *Lohengrin* last Monday, though in many ways a laudable feat, scarcely measured up to the first two of the impersonations enumerated above. It rose to no great height above the agreeably conventional, attained no notable plane of distinction or poetic eloquence. He was at his best in the second act, when he seeks to reassure and comfort *Elsa* against the malicious insinuations and the taunts of his traducers. His singing was less notable for sheer tonal beauty than it was in "Siegfried" and "Tristan" and his adherence to the pitch wavered in more than one instance. Moreover, in the first and last acts he sang many phrases at an unaccountably rapid pace. His delivery of the narrative was not distinguished by any very exalted loftiness of expression or mystical aloofness, while the address to the swan in the last scene lacked the essential pathos.

The New "Telramund"

Worthily conventional was also the *Telramund* of Mr. Buers. He sang well, but there is more of dramatic force and sweep of emotion inherent in the rôle in the second act than he disclosed. He quite failed, for one thing, to depict in any way the impotent wrath and the despair of the dishonored noble—so wonderfully mirrored in the orchestra—at *Lohengrin's* "Zurück von ihr, Verfluchter" in this act. His accusa-

tion of *Elsa* in the first was, however, very commendably done.

Mr. Griswold's *King* was, as always, an impersonation of admirable characteristics, while Mr. Hinshaw made the most of the *Herald's* opportunities. Mme. Gadschi's *Elsa*, ingenuous, poetic, tenderly touching in the love scenes and poignant in the moments of internal struggle, the writhings of a soul torn between love and an overmastering passion of doubt and apprehension has ever been a figure of rare beauty. While her phrasing was somewhat choppy at the outset she sang for the most part with much limpidity and purity of tone and the song on the balcony was entrancing. Mme. Homer's *Ortrud* was inspiringly impassioned and her invocation to the gods had a breadth of dramatic accent that brought a round of applause despite Wagnerian etiquette.

The choruses were generally well sung save for some forcing of tone, and Mr. Hertz conducted with immense spirit, though the orchestra has been known to play with greater smoothness and surer intonation.

Gadschi and Fremstad Change Places

Mmes. Gadschi and Fremstad changed rôles at the Friday evening "Walküre" performance, when the former sang *Sieglinde* and the latter *Brünnhilde* for the first time this season. The second "Ring" opera, with its present fine cast, drew a very large audience, the standees' railings being crowded by 7:30 when the music-drama began.

As *Sieglinde* Mme. Gadschi was appealing and sang with vocal beauty and dramatic power. She has rarely sung with more finished art than on this occasion. Mme. Fremstad's *Brünnhilde* is a figure that commands admiration and her scene with *Wotan* was enacted with splendid emotional force. Only in her shout at the beginning of the second act did she cause her audience uneasiness, her high B being so unsteady that twice it came dangerously near breaking.

Carl Braun's *Wotan*, which has been spoken of before in these columns, is without doubt one of the most striking Wagnerian impersonations ever seen on the stage of the Metropolitan. He has one of the finest voices on the Metropolitan stage to-day and is fortunate in his wonderful range. Mr. Urlus was an excellent *Siegfried*, Mme. Homer *Fricka*, Mr. Ruysdael, in unusually excellent voice, *Hunding*, and the Valkyrie maidens in the usual disposition, worthy of praise. Mr. Hertz held his forces in hand with mastery.

Devotees of French opera found much encouragement in the large audience which greeted "The Tales of Hoffmann" in its presentation on Wednesday evening. A surprise awaited the auditors, for William J. Guard stepped in front of the curtain just before the second act and announced that Mme. Duchène had been taken ill just upon starting for the opera house, but that an embarrassing situation had been avoided by Olice Fremstad's volunteering to sing the rôle of *Giulietta*, which she had assumed at previous performances of the Offenbach opera. Lila Robeson also substituted ably for Mme. Duchène in the lines of the *Mother*, in the last act. Carl Jörn sang the title rôle for the second time, adding considerably to the sparkle of the performance, and the Misses Hempel and Bori scored again as *Olympia* and *Antonia*, while Mr. Gilly won a big round of applause with his singing of the "Diamond Song."

A Substitute from Boston

There were two operas on Thursday of last week. Miss Farrar and Caruso, in

METROPOLITAN OPERA CALENDAR

THURSDAY evening, March 20, Wolf-Ferrari's "Le Donne Curiose." Mmes. Farrar, Alten, Fornia, Maubourg; Messrs. Macnez, Scotti, De Seguro, Didur, Pini-Corsi. Conductor, Mr. Toscanini.

Friday afternoon, March 21 (Good Friday), Wagner's "Parsifal." Mme. Fremstad; Messrs. Jörn, Buers, Goritz, Hinshaw, Witherspoon. Conductor, Mr. Hertz.

Friday evening, March 21, Offenbach's "The Tales of Hoffmann." Mmes. Hempel, Bori, Duchène; Messrs. Macnez, Gilly, Rothier, Reiss, De Seguro. Conductor, Mr. Polacco.

Saturday afternoon, March 22, Puccini's "The Girl of the Golden West." Mmes. Destinn, Mattfeld; Messrs. Caruso, Amato, Gilly, Reiss, Didur, De Seguro. Conductor, Mr. Toscanini.

Saturday evening, March 22, Wagner's "Die Meistersinger." Mmes. Gadschi, Mattfeld; Messrs. Urlus, Buers, Goritz, Braun, Hinshaw, Reiss. Conductor, Mr. Hertz.

Monday evening, March 24, Damrosch's "Cyrano." Mme. Alda; Messrs. Amato, Martin, Reiss, Griswold, Hinshaw. Conductor, Mr. Hertz.

Wednesday evening, March 26, Wagner's "Die Walküre." Mmes. Gadschi, Fremstad, Homer; Messrs. Jörn, Braun, Ruysdael. Conductor, Mr. Hertz.

Thursday afternoon, March 27, Verdi's "Rigoletto." Mmes. Hempel, Duchène; Messrs. Macnez, Gilly. Conductor, Mr. Sturani.

Thursday evening, March 27, Puccini's "Tosca." Miss Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Toscanini.

Friday evening, March 28, Moussorgsky's "Boris Godounow." Cast as given elsewhere in this issue.

Saturday afternoon, March 29, "Cyrano," with cast as above.

Saturday evening, Humperdinck's "Königskinder." Miss Farrar; Messrs. Jörn, Goritz, Reiss, Didur. Conductor, Mr. Hertz.

Massehet's "Manon," drew an immense non-subscription audience in the afternoon and "Trovatore" was heard in the evening. Pasquale Amato's continued illness made it necessary to import Anafesto Rossi from the Boston Opera Company for the rôle of the Count in "Trovatore." The young Italian baritone was in a cast with Mmes. Gadschi and Homer and Mr. Martin. He was naturally a bit nervous, but has an agreeable voice and acquitted himself with credit.

Saturday's operas were of the old-fashioned variety, with Miss Hempel and Messrs. Macnez and Amato in "Traviata" in the afternoon and Miss Farrar and Messrs. Jörn, Gilly and Rothier in "Faust" in the evening. Mr. Amato made his first appearance since his indisposition and was in splendid form.

For the benefit of the opera emergency fund a bill of scenes from four operas was offered last Tuesday evening. Such bills are not usually of much artistic value, but a particularly fine selection had been made

in this instance. The fourth act of "Rigoletto," second of "Aida," second of "Madama Butterfly" and final scene of "Die Meistersinger" introduced nearly all the leading singers of the company. Miss Hempel had not previously been heard in New York as *Gilda* in "Rigoletto" and she proved in this one act that she can adorn the rôle as few other singers can.

Zoellner Quartet Pleases Baltimore

BALTIMORE, March 17.—A highly pleasing musical event was the chamber music concert given by the Zoellner Quartet of New York, assisted by Ludwig Breitner, the noted Berlin pianist, at the Arundell Club, March 12. The program consisted of Dvorak's Quintet, with piano; César Franck's Piano Quintet and Brahms's Quartet for piano. Mr. Breitner is a forceful pianist and his readings of the various movements of the three numbers displayed his masterful conception and characteristic originality.

W. J. R.

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THE MUSICAL ART SOCIETY

New York Chorus Reaches High Mark in Its Record of Achievements

The Musical Art Society, a choir of capable musicians, under the direction of Frank Damrosch, presented an admirable program on Tuesday night of last week in Carnegie Hall and won a reward of cordial approval of a keenly critical company of auditors that filled the auditorium.

The concert was the second of the twentieth season of the society, and as is customary in the Lenten season the program was made up of ecclesiastic and secular numbers. Probably the best work by the choir was done in the presentation of Bach's motet, "Sing Ye to the Lord," written for two choruses of four parts each. To this the audience listened with rapt, almost devout, attention, and at the close returned an enthusiastic outburst of approbation. The whole performance of the work was gratifying. The balance of the choirs was at all times held even, and at no point was there anything lacking in the ready, prompt attacks.

In the archaic part of the program were also included Palestrina's "Stabat Mater," "Tenebræ Factæ Sunt" by Michael Haydn, "Hæc dies" by Nanini and Corsi's "Adoramus Te," all of which were sung admirably.

Of the modern songs the audience appeared to like best the singing of Brahms's "Song of Destiny" and the familiar "Men of Harlech," one of a group of three Welsh songs arranged by Max Bruch. The latter the singers were compelled to repeat.

Certainly this excellent body of singers has never placed a better concert to its credit. Walter Damrosch, who was present, went behind the stage and warmly complimented his brother upon the performance of the Bach Motet. This compliment the director subsequently conveyed to his choir. Mr. Damrosch was given a marble clock and brass candelabra by the members of the society at the rehearsal just prior to the concert. The gift was in commemoration of the twentieth anniversary of the society.

CALVÉ SAILS SECRETLY

Prima Donna's Departure for Europe a Surprise to Concert Associates

Not until last week did it become known that Mme. Emma Calvé had sailed secretly from this country on *La Provence*, of the French Line, on February 20 last, thus bringing to an abrupt end the concert tour which she had been making of this country. She sailed without entering her name on the passenger list.

It is said that Mme. Calvé's associates in her concert company were greatly surprised by the suddenness of her departure. They included her husband, Signor Gaspari, tenor, and Emiliano Renaud, her accompanist. Their last concert was in Columbus and their next engagement, at Pittsburgh, was canceled by Mme. Calvé. The prima donna was not accompanied by her husband when she sailed.

Rosalie Wirthlin Sings in Three Mid-Western Cities

Rosalie Wirthlin, the contralto, appeared recently in St. Louis, where she gave a joint recital with Gottfried Galston, the Munich pianist. In Minneapolis she was a soloist with the orchestra, when she sang a Gounod aria, Strauss's "Morgen" and an aria from "Giselda." Miss Wirthlin's engagement as soloist with the Apollo Club, of Chicago, in the Georg Schumann "Ruth" won her the decisive approval of press and public. Miss Wirthlin will sing in the performances of Beethoven's Ninth Symphony on April 27 and 28, with the New York Philharmonic Society at Carnegie Hall.

Musical Program at Kohler Reception to Oberlin Faculty

Franz Kohler, the violinist, and his wife gave a reception to the musical faculty of Oberlin College on March 11. Messrs. Kohler, Goerner and Breckenridge presented a most interesting musical program, playing the first movement of the Brahms Trio, op. 40, and two movements from D'Indy's Trio, op. 29. The other works heard were Grieg's Sonata, op. 36, for cello and piano, and Bossi's Sonata, op. 117, for violin and piano.

John Young's Sixteenth Year at One Church

John Young, the tenor, has achieved what seems to be a record for any singer. This week his contract as soloist at the Reformed Church of Harlem was again renewed, so that he will begin his sixteenth year at the church on May 1, a truly enviable record. Mr. Young is managing his affairs himself this season and is not under the direction of any musical bureau.

P. L. KAHN CONVICTED ON CHARGE OF LIBEL

Henry Russell Wins Case Against Editor of "Music Magazine" in Boston

BOSTON, March 15.—The Superior Criminal Court of Massachusetts yesterday afternoon exonerated Henry Russell, director of the Boston Opera Company, and returned a verdict of guilty against Philip L. Kahn, publisher of the *Music Magazine*, whom Mr. Russell had charged with criminal libel after certain statements of Mr. Kahn in his issue of February 5. The trial came to an end in a surprisingly short space of time, and this was on account of a ruling by Judge Brown, who greatly damaged the case of Mr. Kahn in sustaining the objections of Assistant District Attorney Thomas Lavelle early in the opening address of Jesse Gove, attorney for the defense. Attorney Gove then declared that he would attempt no further defense, but would take the case to a higher court. Kahn was immediately declared guilty.

Twenty days was asked and allowed for the filing of exceptions and Kahn was released in \$1,000 bail. The maximum sentence for the charge of which he stands convicted is three years.

Assistant District Attorney Thomas Lavelle addressed the court, saying he would move for sentence in twenty days. Mr. Kahn's attorney immediately announced that he would file a bill of exceptions on which to base his appeal to the Supreme Court for another trial and the admission of the evidence ruled out by Judge Brown. In his opening Mr. Lavelle said: "This indictment charges Philip L. Kahn with libeling Henry Russell, managing director of the Boston Opera House, in a magazine called the *Music Magazine* in the first publication on February 15 of this year. In this case foul slander has been committed by writing in this magazine.

"The libel against Mr. Russell is a libel against that Boston institution which has been made possible by the sacrifice of such men as Henry L. Higginson and Eben D. Jordan. A libel against Mr. Russell is a libel against the most prominent men in Boston, a libel against virtuous young women, against the orchestra, mechanics, artists and the whole staff of the opera house. It is more. It is a libel against the whole city."

Mr. Russell expressed himself as exceedingly gratified with the result of the trial. He said: "I want to say that in this, my first and only experience in Boston courts, I was deeply impressed with the spirit of courtesy, justice and entire impersonality with which the case was conducted. The spirit of absolute fair play which was so strongly shown was very pleasing to me."

"I am very glad indeed that I did not hesitate to carry the case to a conclusion, as I believe that the outcome, so entirely satisfactory to me, will serve to stop all the petty rumors which are always circulated about an opera house."

"In my position as the managing director of the Boston Opera company I am bound to protect those against whom insinuations by unfounded rumors are circulated, and I am bound to look carefully to the proper conduct of such a magnificent institution as we have here. I feel entirely justified at the outcome of the case."

Among those who have been subpoenaed for this trial were Eben D. Jordan, Henry Russell, Mrs. Russell, Alice Nielsen, André Caplet, the leading conductor of the Boston Opera House; William R. McDonald, the business manager of the opera house, and Randolph Barocchi, Mr. Russell's private secretary. A technical slip in the subpoena served Mr. Jordan made his summons not legal and binding, and Mr. Jordan, who had failed to appear in court on Thursday, the 13th, sailed for Europe on the morning of the 15th. Miss Nielsen was in Chicago at the time the subpoenas were served and she did not arrive until the afternoon of the 15th, when she sang in the matinée performance of Gounod's "Faust." The courtroom was crowded to its capacity for the forenoon session, and hundreds thronged the corridors at the opening of the afternoon session. Among the spectators were Maria Gay and her husband, Giovanni Zenatello.

Oklahoma City to Preserve Records of Local Singers for 100 Years

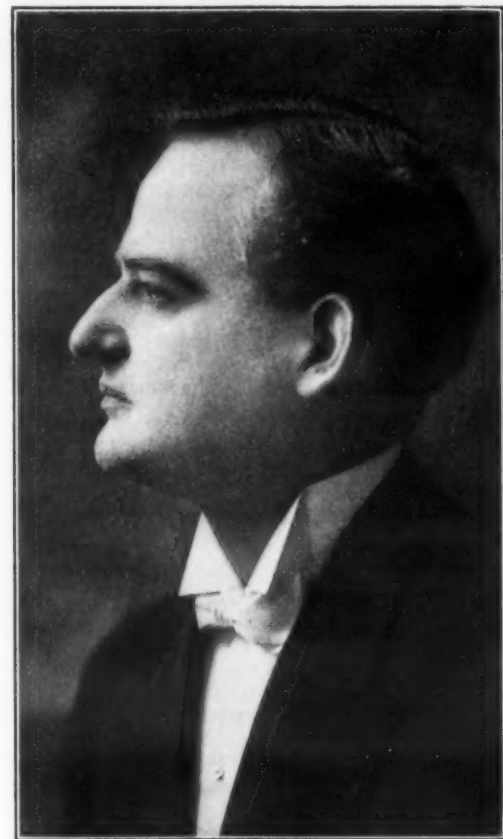
OKLAHOMA CITY, OKLA., March 10.—On the twenty-third birthday of Oklahoma City, which is to be celebrated on April 22, the First English Lutheran Church will lower into an air-tight vault, under the church, a "century chest," to be opened 100 years later. Together with other valuables

there will be buried in the chest the records of one soprano, one contralto and one tenor voice. Those chosen to make the records are Mrs. Charles B. Ames, soprano, one of the oldest residents of the city and president of the Ladies' Music Club; Mrs. Walter B. Moore, contralto, and Merle Bennett, tenor. They will choose songs composed by residents of Oklahoma City and will sing the songs before a great gathering of Oklahomans in the Lutheran Church on the night of April 22. E. C. J.

SEATTLE PHILHARMONIC SHOWS MUCH PROGRESS

John M. Spargur's Orchestra Manifests Tonal and Rhythmic Improvement in Fourth Concert

SEATTLE, WASH., March 9.—The fourth regular concert of the Seattle Philharmonic Orchestra, John M. Spargur conductor, was given last night with Mme. Rose Bloch-Bauer, the dramatic soprano, of Portland, as soloist. Mendelssohn's "Ruy Blas"



John M. Spargur, Conductor of Seattle Philharmonic

Overture served to open the program. The Mozart G Minor Symphony was given an able reading by Mr. Spargur, whose interpretation was consistent, well balanced with the Mozartian spirit. Mr. Spargur's men are showing better form with every appearance and the noticeable improvement in the matter of rhythmic details and tonal nuances speaks well for the conductor's labors. Herbert's "Irish Rhapsody," a highly colored composition, brought the program to an animated close.

Mme. Rose Bloch-Bauer proved to be one of the finest singers heard here during the Winter. Her singing of *Elizabeth's* aria, "Dich Theure Halle," from "Tannhäuser," was superb and after many recalls she was obliged to repeat the number. Further beauties of her voice were disclosed in her group consisting of Henschel's "Morgen," Strauss's "Cécilie," Peels's "The Early Morn" and the Bach-Gounod "Ave Maria," in which she was assisted by Albany Ritchie, violinist; Eleanor Nordhof, harpist, and Erwin Gastel, cellist. Mme. Bauer was warmly applauded and gave two charming encores. Romaine Hunkins's accompaniments gave the singer excellent support.

Svb. Sveinbjornssen, pianist and composer, was heard in recital last night with a program consisting of Beethoven's "Moonlight Sonata," Mozart's "Theme and Variations," several of the Schubert-Liszt works, and an "Icelandic Rhapsody" of the pianist's composition. Elizabeth Perry, soprano, sang a number of the composer's songs. C. P.

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BOSTON REVIVAL OF "SAMSON ET DALILA"

Zenatello and Maria Gay in Season's First Production of Saint-Saëns Opera

BOSTON, March 16.—Saint-Saëns's "Samson et Dalila" was performed for the first and only time this season at the Boston Opera House on the evening of the 12th, with Maria Gay and Giovanni Zenatello in the principal parts. The part of *Samson* appears especially to fit Zenatello's voice. He sings like a hero as well as a great singer. Mme. Gay's *Dalila* has gained since last season. It is more finished, and it has more breadth and repose. The voice has much sensuous color. The scene in Act II was interpreted with all possible passion and voluptuousness. In this performance Jean Riddez was the *High Priest*; Mr. Mardones the *Abimilech*; Mr. Lankow, an *Old Hebrew*. For a voice such as his, special parts should be written. There was some new scenery by Mr. Urban in the first act—scenery and lighting suggestive, indeed, of the hills and the hot sun of Palestine. The orchestral performance was particularly brilliant.

On Monday night, the 10th, "Aida" was repeated, with Mme. Gay, Mr. Zenatello, Mme. Melis, Mr. Sampieri in a familiar cast. On Friday evening Aubert's "La Forêt Bleue" was again given an excellent performance, without making a deeper impression than at the first time.

On Saturday afternoon Gounod's "Faust" was given, with this cast: *Faust*, Giovanni Zenatello; *Marguerite*, Alice Nielsen; *Mephistopheles*, Andres de Seguro; *Wagner*, Bernardo Olshansky; *Siebel*, Jeska Swartz; *Martha*, Elvira Leveroni. Riccardo Martin had been booked to appear, but a violent cold made it necessary for him to return to New York. Mr. Zenatello sang with uncommon fervor and opulence of tone. Miss Nielsen's *Marguerite* is particularly commendable for its girlishness and its interpretation, consistent to the last. She sang the ballad in the garden scene excellently, with dreamy sentimentality. She took the "Jewel Song" at her own tempo and with her own phrasing. She was warmly applauded. Mr. Riddez's *Valentine* is a creature of tradition, and, in accordance with the good old traditions, well acted. Mr. Olshansky sings sonorously as *Wagner*. Miss Swartz and Miss Leveroni are in place in their impersonations.

Instead of the announced performance of "Carmen" at the Boston Opera House, cancelled because Mme. Cavallieri again became indisposed, and Mr. Muratore would not sing without her, Mme. Melis and Mr. Sachetti appeared as principals in "Madama Butterfly." The audience was large in spite of the change of bill, and enthusiastic.

O. D.

Sydney Biden, the American baritone, has been winning new successes in Munich and Cologne.

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FIVE PIANISTS IN BOSTON CONCERTS

**Pauer, Possart, Godowsky, Ganz
and Local Débutant in One
Week's Music**

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 17, 1913.

THE concerts of the week were those of Max Pauer, the pianist, on the 10th; the piano recital of Francis Snow on the 11th; the joint recital given by George Harris, tenor, and Cornelia Rider-Possart, pianist, on the afternoon of the 13th; the concert of the Flonzaley Quartet, the final one by this organization in Boston this season, in the evening; the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening, the 14th and 15th; the appearance of Julia Culp and Leopold Godowsky in Symphony Hall, on Sunday afternoon, the 16th; the last of the Sunday afternoon concerts of the season at the Boston Opera House, Rudolph Ganz, pianist, assisting.

Mr. Pauer played the Brahms F Minor Sonata, two Studies in A Major and C Major of Scarlatti, the Weber Rondo in E Flat, the Schumann "Kinderszenen," Liapounow, "Nuit d'été," Rachmaninoff, Prelude in G Minor; Liszt, "Sonata del Petrarca," B. Koehler, Scherzo in E Flat. In these pieces Mr. Pauer again showed his sterling musicianship and his never failing taste. His pianism is thoroughly competent to all modern demands upon it, yet is never virtuosity for its own sake; it is always mechanism subordinated to feeling and the thoughtful establishment of artistic proportion. There is a dignity and a sincerity in the art of Mr. Pauer which may well command respect, especially in these days when "individuality" is such an exalted factor in art that it is often cultivated at the expense of reverence for and comprehension of masterpieces of musical composition. Mr. Pauer's performances were those of a musician and an artist of a very high order.

Mr. Snow, a pupil of Mme. Szumowska, made his Boston debut on Tuesday, and he was successful. He has genuine musical feeling. He is careful in his interpretations to do justice to the intention of the composer, as all musicians, and especially young ones, should be; but Mr. Snow did more than interpret correctly and play exactly in accordance with his teacher's instructions. He showed in his playing of melodies, in the singing quality of his tone and in the feeling with which he invested these passages that he had true musical instinct.

The recital given by Mme. Possart and Mr. Harris presented a well contrasted program, and a program which was presented in an especially interesting manner. Mme. Possart has before this interested Bostonians by her playing. She has uncommon intelligence and a certain virile grasp of her music. Yet her playing is not unduly masculine, although it is always authoritative and individual. She played the Schubert C Major Fantasia; a Gavotte in D Major of Glazounow; "Serenade Française," Sauer; Barcarolle in G Minor, and "Etude on False Notes," Rubinstein. Mr. Harris sang songs by Mozart, Schubert, Strauss, Wolf, Dr. Arne, Palmer, Kernochan, Berlioz, Moreau, Delibes, Massenet. His voice is not one of great range or power. It has, however, a charming and distinctive quality of its own, and it is thoughtfully employed. Mr. Harris's programs are always interesting. He can invest an old song with fresh charm, and in his choice of new music he is likely to hit upon works which are genuinely worth while.

The program offered by the Flonzaleys was: Beethoven, Quartet in C Minor, op.

18; Sammartini, Sonata a tre, for two violins and cello; Schumann's Quartet in A Major, op. 41, No. 3. There is no need now to describe the artistry of these gentlemen. Suffice it to say that no string quartet is more welcome in this city.

At the Symphony concerts Dr. Muck performed Mracek's "Symphonic Burleske" after the pictures of "Max and Moritz," for the first time in Boston. Readers of MUSICAL AMERICA have doubtless read already of the performance of this Burleske in other cities. It was not too successful in Boston. General opinions seemed to concur that Mracek is an obviously talented, though perhaps over-devoted disciple, at this time, of Richard Strauss; that he has made significant steps, at least, toward orchestral mastery of a high order, even if his style is at present a copy of another man's, and that the fertility of his melodic vein and his obvious sincerity promise much for him in years to come. Dr. Muck was recalled twice after this performance.

The finest music on the program was the beautiful suite, "En Italie," of Charpentier. This is the work of Charpentier's poetical youth, and in it the composer has caught wonderfully the laziness and the calm, the color and the joy of the Southern clime. Some say that this music is too melodious, too obvious, to take its rank as serious art. But we declare in favor of the sunshine and song. As a matter of fact, the workmanship of this suite is masterly, the material itself very beautiful and the orchestral coloring very productive of atmosphere. Liszt's "Mephisto" Waltz was the completing piece.

The audience which gathered in Symphony Hall on the afternoon of the 16th to greet Julia Culp and Leopold Godowsky was large and enthusiastic. The occasion deserved this. Mr. Godowsky played the Chopin B Minor Sonata; transcriptions of old music by Lully, Dandrieu and Loely and by himself; pieces by Liszt, and his own "Symphonic Metamorphosis of Johann Strauss's 'Künstler-Leben.'" This last is a brilliant manipulation of the themes of Strauss's waltz. It is, incidentally, a piece of extreme difficulty as well as technical complexity. Mr. Godowsky made the Chopin sonata the great piece of music that it should become under the hands of an accomplished interpreter. He played the old eighteenth century music in a manner which preserved its spirit, yet made that spirit message intelligible to modern ears.

Miss Culp added to her laurels in the singing of songs by Schubert, Lully, Weckerlin, Purcell, Beethoven and Brahms. Her English enunciation was as fine as her French, her French equal to her German. Mme. Culp is always a fresh pleasure, for her mastery and technique is so absolute, and in the woman herself, outside of the fact of her splendid voice, there is felt a tremendous note of sincerity. Both soloists added repeatedly to the program.

At the opera house Mr. Ganz performed the Tchaikovsky B Flat Minor Concerto, for piano and orchestra, as a knight would rush to the conflict to do his deeds of daring. He played with sweep and grasp, and not without sensuousness, not without singing Slavic melodies with something of Slavic melancholy and abandon. Elizabeth Amsden sang the soprano aria, "Dich theure Halle," from Tannhäuser. The music fits her voice, and she comprehends it. The orchestra played an Overture for Strings by Mozart, an imperishably beautiful fragment, and Saint-Saëns "graveyard farce," the "Danse Macabre." It used to be impressive. It is now bourgeois. This was the last of the concerts to be given at the opera house.

OLIN DOWNES.

CARL GANTVOORT WEDS

Anna Bussert, of "Robin Hood" Company, Bride of the Baritone

Carl Gantvoort, the baritone, who sang formerly with the Boston Opera Company and more recently with the "all-star" company in "Robin Hood," was married on Tuesday last to Anna Bussert, alternate to Bessie Abbott in the rôle of Maid Marian in "Robin Hood." Miss Bussert studied several years in Europe, including two years in Paris as a pupil of Jean de Reszke. She has sung in this country in "The Merry Widow," "The Gay Huzzars" and "The Rose of Panama."

Mr. Gantvoort is rehearsing one of the principal rôles in the revival of "The Geisha," to be made by Arthur Hammerstein. He is the son of A. G. Gantvoort, president of the Cincinnati College of Music, who attended last Tuesday's ceremony. Mrs. Gantvoort will rejoin the "Robin Hood" company in Pittsburgh next Monday.

"FRANCESCA" IS NEARING COMPLETION

**Zandonai Gives Private Performance of Second Act of His Opera on
d'Annunzio Libretto—Kubelik Pleases Milan Audience**

Bureau of Musical America,
Via San Maria Fulcorina,
Milan, March 5, 1913.

THE composer of "Conchita," Maestro Zandonai, who is working in his native place near Rovereto on "Francesca da Rimini," which has been entrusted to him by d'Annunzio, recently allowed some friends to hear the second act of the opera. It made an excellent impression. The third act, in two parts separated by an intermezzo, will be the longest of the score. "Francesca da Rimini" will probably be performed at the Carnival of 1914.

A scheduled performance at La Scala of "Cavalleria Rusticana" with the new ballet "Siam," had to be canceled recently after the audience had been seated, as a result of the sudden illness of the tenor, De Muro. "L'Amore dei Tre Re" is to be staged within a few days. The present outlook is not too encouraging at La Scala.

Antonio Lozzi, who was applauded for his "Mirandola" and "Bianca Cappello," gave a rehearsal the other evening of his latest opera in one act in three parts, "Elisir di Vita," the audience being restricted to critics. The subject is a "fantasia tragica," the original by Alexander Dumas, père, which turned up among his manuscripts after his death, and never was put to music, perhaps on account of the singular audacity of the dramatic conception. There figures in the story a strange house of hypnotism and the play ends with a terrifying scene.

The tenor Martinelli, after his recent Scala triumph, has had another sensational success in Monte Carlo as Johnson in Puc-

cini's "Girl." Storms of applause greeted him after his first appearance in the rôle and at each performance the same enthusiasm prevails.

The success of Jan Kubelik here was very marked. We did not witness, however, these moments of transport on the part of the audience which were apparent in the concerts given by him some years ago at the Lyric, although he received four persistent recalls after the Concerto by Paganini and was obliged to play two pieces not on the program after the "Souvenir de Moscow" by Wieniawski.

A splendid success was obtained at the concert given last evening by Signorita Argia Pini, a singer, and the pianist, Maddalena Alvazza. Signorita Pini is well endowed as to voice and style and the pianist was much praised for her delicacy of touch and assured technique.

The society "Stefano Tempia" of Turin gave a very fine concert in the Hall of the Royal Conservatory, Milan. This society is one of the few examples in Italy of an organization for choral singing supported by amateurs that possesses vitality and makes progress. It has existed about half a century and has about two hundred active members. The first part of its program was assigned to Ingigneri, Lodovico da Vittoria, Baldassare Donati, Orlando Lasso and Palestrina, who all flourished in the sixteenth century, and to Claudio Monteverdi. The second part was reserved for the moderns, Pachner, Gallotti, Andrea, Lena, Mendelssohn, Schumann, Thermignon. All the numbers were most enthusiastically received. The singers numbered a hundred and Maestro Ettore Lena conducted. He is also the artistic director of the institution. The audience was very numerous.

A. PONCHIELLI.

TO STUDY, NOT MARRY, IS ALMA GLUCK'S PLAN

**Prima Donna Admits She and Zimbalist
Are Fond of Each Other, but She's
Going to Coach with Sembrich**

"I'm one of the luckiest girls in the world," Mme. Alma Gluck, prima donna, announced last Monday to a reporter for the New York Herald, "for I shall leave New York to-morrow morning on board the Kaiser Wilhelm II, having been invited by Mme. Sembrich to study abroad with her for about a year."

"Incidentally," added Mme. Gluck, "it has been rumored that I am to be married to Efrem Zimbalist, the Russian violinist. That is not quite true. While we are very fond of each other, all thoughts of marriage must wait upon our professional careers. I surely shall not be married for a year, as I have a lot of hard work ahead of me. Whatever my matrimonial hopes may or may not be, they will have to wait twelve months at least."

Mme. Gluck is a Roumanian, but has lived most of her life in this country. She sang several seasons at the Metropolitan Opera House, but this year she has devoted herself to recital and concert work. "So far as I know," she said, "I shall give all my time to study as soon as Mme. Sembrich is ready to teach and coach me, save for a single concert which I shall give in Paris in the concert hall which is to be opened there in a few weeks. Mme.

RAGTIME NOT FOR THE KING

**Protest in London Against Introducing
It in State Processions**

Protests have been raised in some quarters in London against the inclusion of ragtime in the program rendered by the Guards' Band during the procession of the King and Queen at the opening of Parliament. The Musical News says, according to the New York Times:

"We have plenty of fine martial music, suitable for the occasion, and there was no need to go to America for inspiration. Doubtless those clever comedians known as the 'two Bobs,' will feel highly complimented at their popular 'Alexander's Ragtime Band' being utilized in a state procession, but to any one who appreciates the significance in music, this selection was unsuitable and meaningless. The worst was to follow, for this was succeeded by 'Waiting for the Robert E. Lee' and 'Hitchy-koo.' It is truly a reign of ragtime."

"We are not disputing the popularity of the above tunes, but both the music and the words with which they are associated render them unfit for state pageants, and such items stick in one's throat even at stately ceremonies such as the Lord Mayor's show."

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MODERN METHODS IN PIANO STUDY

Technic, Arising from Thought—"Feeling Tone"—Memorizing a Question of Concentration—Getting a Perspective of One's Work

By GERMAINE SCHNITZER
(Transcribed for Musical America by Harriette M. Brower)

IT is difficult to define such a comprehensive term as technic, for it means so much. There is no general kind or method of technic that will do for all, for every mentality is different; every hand is peculiar to itself and different from every other. Not only is every player individual in this way, but one's right hand may be quite different from the left, and therefore each may or rather must have separate treatment.

Technic is not a thing to be acquired by many hours of daily drudgery; it is evolved from thought, from hearing great music, from much listening to great players, and intent listening to one's own playing and the effects one strives to make.

It is often said that the pianist cannot easily judge of the tonal effects he is producing, as he is too near the instrument. With me this is not the case. My hearing is so acute that I know the exact dynamics of every tone, every effect of light and shade; so I do not have to stand at a distance, as the painter does (even if I could do so) in order to criticize my work, for I can do this perfectly at close range.

I hardly know when I learned technic; at all events it was not at the beginning. For the first five years of my musical experience—from seven to twelve—I simply played the piano. I played everything, sonatas, concertos, everything; large works were absorbed from one lesson to the next. This was in Paris, with Pugno. Later I acquired the principles of touch advocated by Nicholas Rubinstein, as taught me by his pupil, Emil Sauer. These I mastered in three months' time. According to Rubinstein the keys are not to be struck with high finger action, nor is the direct end of the finger used. The point of contact is just back of the tip, between that and the ball of the finger. It is not the plain simple legato touch we strive for. The old instruction books tell us that legato must be learned first, and is very difficult to acquire, too. But legato does not bring the best results in rapid passages, for it does not make much for clarity. In the modern idea something more crisp, scintillating and brilliant is needed. The tones, when separated a hair's breadth from each other, take on a lighter, more vibrant, radiant quality: they are really like strings of pearls. Then again I press and caress the keys, feeling as it were for the quality I want; I think it; I hear it mentally, and I make it. With this quality of tone and this manner of touching the keys, I can make any piano give out a beautiful tone, even if it seems to be a battered tin pan.

Tone from the Whole Body

Weight touch is of course a necessity; for it I use not only the arms and shoulders but the breast; in fact my whole body feels and vibrates with the tone. As I said, I

have worked out many of these principles for myself; they have not been acquired from any particular instruction book, set of exercises, or method. I have made my own method from what I have experienced in the ways above mentioned.

In regard to memorizing piano music, I have no set method. The music comes to



Germaine Schnitzer, the Concert Pianist, on the Mountain Overlooking Chattanooga

me, I know not how. After a short time of deep concentration, of intent listening, it is mine, a permanent possession. You say Leschetizky advises his pupils to learn a small portion, two or four measures, with one hand and then with the other, away from the piano. Other pianists tell me they have to make a special study of memorizing. All this is not for me, it is not my way. When I have studied the piece sufficiently to play it I know it, every note of it. When I play a concerto with orchestra I not only am absolutely sure of the piano part, but I also know every note that every other instrument plays. Of course I am listening intently to the piano and to the whole orchestra during a performance; if I thought of anything else I should be lost. This absolute concentration is what conquers all difficulties.

Sheet Music and Recitals

About practicing technic for itself alone: this will not be necessary when once the principles of technic are mastered. I, at least, do not need to do so. I scarcely ever look at the notes of pieces I have placed on my recital program. I have them with me, to be sure, but they are not taken out of their boxes. What I do is to think the pieces through and do mental work with them, and for this I must be quiet and by myself. An hour's actual playing at the piano each day is sufficient to prepare for a recital.

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It must not be thought, however, that I do not study very seriously. During the Summer months, when I am preparing new programs for the next season, I work very hard. I take the difficult passages in a composition and make the minutest study of them in every detail, making all kinds of technical exercises out of a knotty section, sometimes playing it in forty or fifty different ways. For example, take one little number out of the Schumann *Carneval*—the "Reconnaissance." That needed study. I gave three solid days to it; that means from 9 to 12 in the morning, and from 1 to 5 in the afternoon. At the end of three days I knew it perfectly, and was satisfied with it. From that time on I have never had to give a thought to that number. If I am to play the *Carneval* in recital, I never look at the "Reconnaissance," for I am confident I know it utterly. I have never had an accident to any of my pieces when playing in public. In my opinion a pianist has a more difficult task to accomplish than any other artist. The singer has to sing but one note at a time; the violinist or cellist need use but one hand for notes. Even the orchestral conductor who aspires to direct his men without the score before him may experience a slip of memory once in a while, and yet he can go on without a break. A pianist, however, has perhaps half a dozen notes in each hand to play at once; every note must be indelibly engraved on the memory, for one dares not make a slip of any kind.

An artist playing in London, Paris or New York—I class these cities together—may play about the same sort of programs in each. The selections will not be too heavy in character. In Madrid or Vienna the works will be a little more stable but brilliant. It is Berlin that demands heavy, solid meat. I play Bach there, Beethoven and Brahms. It is a severe test, to play in Berlin, and win success.

DIRECTOR OF EXPOSITION MUSIC IS A BOSTONIAN

George W. Stewart, Selected for Panama-Pacific Post, Formerly a Boston Symphony Player

BOSTON, March 10.—The appointment of George W. Stewart to the post of musical director at the Panama-Pacific Exposition, has been announced. Mr. Stewart is a widely known musician of Boston, having been a member of the Boston Symphony Orchestra, trombone section, from which he resigned in 1888 to organize the Boston Festival Orchestra.

The plans have not as yet been completed, but it is stated that a large festival hall will be erected, costing about \$500,000, in which will be installed an organ costing \$80,000. The sum of about \$500,000 will be appropriated from the exposition funds for musical performances.

During Mr. Stewart's recent visit to San Francisco the preliminaries were agreed upon, including the provision of musical performances for the forty weeks of the fair, from February 20 to December 4, 1915. Well-known organists from America and Europe will give recitals on the organ, which will be placed permanently in a municipal auditorium to be built in San Francisco after the exposition. The best musical organizations from many parts of the world will be invited to participate in concerts.

The whole enterprise will cost about \$50,000,000, of which \$10,000,000 has already been subscribed by the city of San Francisco and the State of California. Mr. Stewart was the director of the music at the St. Louis Exposition, this making the second high honor bestowed upon him.

E.

ORCHESTRA PLAYERS AND THEIR EARNING POWERS

[Pierre V. R. Key in Saturday Evening Post]

THE first hornplayer of the New York Philharmonic Orchestra receives the very snug salary of three thousand dollars a season, and he is not busy more than twenty-eight weeks in a year. He earns other money by teaching, as do perhaps two of his fellow artists in the brass section of the Philharmonic. They are well-paid orchestra men, certain of incomes from this management of from forty-five to eighty dollars a week.

A comparison of the earning powers of the woodwind and brass players and string players in any fine orchestra, man for man, shows up the financial advantage of the first two, because they are scarce. There is usually an exception in the cases of "first-desk" string musicians, who are higher paid than woodwind or brass instrumentalists—except the first horn, first oboe, first flute, and so on. In the New York Symphony Orchestra the first flutist—the highest-salaried man in the organization—receives close to three thousand dollars a year; and payments are made to him on a weekly basis the year round, so that even when he is resting in Summer he has a check of comfortable size in his Monday morning mail.

Cellists and double-bass players who have exceptional skill never lack good positions, provided they have had symphony or opera orchestra routine, which is impera-

tive. As all towns and cities where forty or more serious instrumentalists live have orchestras that play the finest compositions, opportunity is seldom lacking for the inexperienced string, woodwind or brass instrument player to gather knowledge.

Good oboe, horn and double-bass players are scarce—much more so than clarinetists or violinists. And when a man acquires such technical and tonal ability on a slide trombone—the most perfect instrument in the orchestra—his income rises to a very high mark.

At the Metropolitan Opera House the orchestra salaries for one hundred and thirteen men, and a stage band of twenty-five, run over one hundred and sixty-eight thousand dollars a season, which is seventy-five thousand dollars more than the Philadelphia-Chicago Opera Company pays out for like service, and one hundred thousand dollars above the yearly figures of the Boston organization.

It is conservative to state that the fifteen symphony orchestras which are permanent or quasi-permanent societies, and the three opera-house orchestras, carry annual payrolls totaling more than one million dollars, which is only a fraction of what is made by other orchestra and band men throughout the length and breadth of the land.

Feodor Chaliapine will appear in Paris in "Boris Godounoff" next Summer.



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PURE, PROGRAM AND SYMBOLISTIC MUSIC

Mr. Aldrich Writes Obituary of Program Music—Must There be Only "Pure" Music and Dramatic Music?—Possibility that Pure Music Does Not Exist—Transmutation of Program Music Into Symbolistic.

By ARTHUR FARWELL

It is probably well that some questions can never get settled, for if they were settled they would be dead. The unanswerability of a question is the testimony of its livingness. Give an answer to life to-day, and to-morrow life is unanswered. It always has new tricks up its sleeve. It is the same with art, the reflection of life. In painting the impressionists, a few years ago, gave the answer to the living questions of art; but art, omnivorous and insatiable, gulped the answer and is already asking for more. To-day the impressionists have handed the task of the answer over to the post-impressionists and futurists, and to-morrow these will hand it on again to those who will need to pacify the new and strange appetites which the beast will have developed in another generation. So art, feeding eternally on answers, lives on.

Music is so peculiarly frisky in these days that the answerers cannot make it "stay put" very long at a time. Tschai-kowsky is classic, and Wagner is pre-historic. Strauss, the cosmic innovator, is out-harmonized in his own lifetime. Each answerer leaves or raises new questions in his turn—his vanguard is loud in proclamation of his answers, but his rear-guard passes mutely on and vanishes, and the silent Unanswerable lifts up its shadowy and spectral form once more. Debussy bequeaths to posterity more questions than he answers.

Among the interrogatory ghosts of the musical world which refuses to be laid is our old friend, the question of pure and program music. There are those who have thought that with the "symphonic poem" of Liszt and the "tone-poem" of Strauss, program music came into its own, that a new field of musical possibility was thereby opened up, and a new function added to music's expressional service. Not so, says Richard Aldrich, who has recently expressed himself upon this matter. "The problem is solved," he says, with sublime disregard of the insolubleness of living problems, "in only one of two ways, either by composing music solely for music's sake or effecting a real union of two arts in the song, the oratorio, or the opera."

Conventional Devices

Mr. Aldrich speaks with keen analytical insight of the absurdities and irrationalities of program music—the conventional devices which it has come to employ to sug-

gest certain ideas; its failure actually to state the program in any such way that one ignorant of the program could derive the latter from it (though was any one ever naïve enough to expect such a possibility?); its capacity for totally different interpretations by different persons. Richard Strauss, himself, in an article written by him a number of years ago, after he abandoned the tone-poem as a musical form, enumerated more exhaustively the defects and deficiencies of program music. The more effectively these faults and follies are exterminated the better for music; but an art, like a man, can lose its faults without losing its life. There was an element of vitality, of truth, in program music, at the height of its career, which riveted the attention of the world upon it, and if its excrescences have fallen away it is more than likely that we shall find that spark in program music which was truly vital, persisting and clothing itself in a happier and more timely garb.

MacDowell a Programmaticist

It is certain that neither composers nor the people share Mr. Aldrich's view in any general way. The American composer whose works are most highly regarded by his own people to-day, Edward MacDowell, was in all his more serious music, and most of his smaller works, a relentless programmaticist from first to last. He was so constantly thrilled with the romantic content of life that it appears to have been scarcely ever apart from his conception of music. He was fond of pointing out Beethoven's strong programmatic proclivities. The reaction against the older type of programmaticism has by no means hurled composers wholly, or even very strongly, over to the side of "pure music," a thing the very existence of which, in its perfect purity, I am inclined to doubt. When new symphonies appear to-day, without confidences from their composers as to their significance, their programmaticism is so thinly veiled that its presence is more commonly than not remarked by the critics. In America a few, a very few, composers give us sonatas and symphonies which seem to be an unpromising field for exegesis, but in the main we have symphonies of the seasons, the points of the compass, "heroic" or "tragic" sonatas, "Melpomene" and "Paolo and Francesca" overtures, "Indian" and "Aladdin" suites, and works of similarly confessed extra-musical content. Such works are all programmatic, at least in so far as they are presented as musical

expressions of certain definite ideas. It is scarcely to be supposed that they are to be regarded as *pure music with a fanciful name*. The composers have undoubtedly been sincere in keeping in mind the subject matter associated with their works, and in seeking to mould their music in such a way as to be appropriate to this subject matter. If that is the mental process which stimulates these composers to create, who shall say that they are wrong to create music on that basis? And if their music is beautiful and gives pleasure, who shall say that it should not?

Program Music of Twenty Years Ago

Nothing is plainer, however, than that such works as those referred to mark a distinct departure from the extreme program music of twenty years ago. That departure lies in the refusal of the composer to chain up his music to a program throughout its length, while still proclaiming its association with certain ideas outside the province of pure music. In other words, the composer has given music a greater freedom to work out its own nature as music, without denying its point of contact with human life.

Now it is just that point of contact with any specific affair of human life whatsoever, that the dogmatic advocate of pure music denies. For him, music must exist for itself alone, without ulterior significance. But how can such a thing be? Is not music implanted, imbedded in life so deeply and intimately that it is inseparable from the sensations, emotions, thoughts, perceptions, visions, of which life is made up? Shall a composer set aside his *humanness* while composing, and resume it again when he is through? And how can he do so even if he wants to? And so long as he retains his humanness he cannot avoid sense, mind, and soul impressions while composing. Most likely is it, in fact, that his composition is the resultant of such impressions. Certain of these will necessarily predominate during the work on a given composition. The composer will find himself, in the work in hand, expressing certain moods or ideas, certain reactions or phases of life, *even though he has set out to write a piece of "pure" music*. Perhaps it will be nothing more than "I am very happy to be on this mountain" or "How great is the flood of life within me!" Even these the composer may not express to himself in words, nor even be particularly conscious of; but they are there just the same, supplying content for his music. Whatever may be the dominating impulse within him driving him to creation it gathers force and volume as the work proceeds, assembling to itself many thoughts and feelings which find a sympathetic outlet in this particular work. In musical composition the Word is made flesh, the Word of conscious life in all its inward manifestations is incarnated in the flush of physical tone. That is what music is, and if it imply impurity in music to maintain that it should be made of the stuff of life experience, then may Heaven deliver us from the purists!

Could we know all of the life experiences consciously, semi-consciously, and unconsciously woven into the world's great works of "pure" music, we would have one of the most thrilling and stupendous human documents which the world could produce. Had Beethoven so wished he could have written volumes upon the human content of his symphonies—the experiences he lived through while composing them, and which were inevitably wrought into them.

Symphonies from the Dance

The symphonies of Haydn and Mozart? They spring directly from the dance, even if they do eventually dance their way to the skies. From one point of view dance music seems closer than any other kind to pure music. But when we remember that every dance is *expressive*, and necessarily, therefore, *expressive of something*, we shall realize that the music of the physical dance is no more "pure" than the music of the mental or spiritual dance, which is practically what the modern symphony is—a species of soul-play.

Plainly, program music, in its earlier sense, is dead. But its death is after the manner of the Phoenix, and it tries to live again in another form. Contrary to Mr. Aldrich's assumption, it is not pure music which program music has given way to, but *music as a symbol of life*; in short, to what may be called symbolistic music. It does not make music "pure" merely to leave off its title. Symbolistic music is practically nothing more than spiritualized program music—the mood, the soul drama, expressed in music, rather than the scene or event tangible to the senses. The boundary between these two provinces of music is still shifty and undefined, but the point of evolution involved is none the less real, and merits thorough analysis. Pure music remains, like "absolute zero" of the scientists, a thing approached but never attained.

MISS GOODSON IN BERLIN

English Pianist's Feminine Charm Adds to Beauty of Her Playing

BERLIN, March 1.—A recent French writer has said that the modern woman is capable of doing most of the things a man can do, but that she does them in a *different way*. This thought was forcibly called to our minds at Katherine Goodson's piano recital in Blüthner Saal on February 27, for besides the requisite virility, breadth and force, Miss Goodson's playing has qualities distinctly and peculiarly feminine, which, far from detracting from its artistic merit, do but lend to it additional charm. There was something in it so genuine, so unaffectedly brilliant, and withal, so delicately and winsomely romantic that the sympathies of her hearers were won immediately. Her program provided her with full opportunity of displaying the sound technic and the versatile powers of interpretation which combine to make her one of the world's foremost woman pianists.

MacDowell's "Sonata Tragica" was followed by Grieg's Ballade in G Minor, op. 24, a group by Chopin, some charming little pieces by Hinton, Kramer and Leschetizky, with Liszt's Tarantella as a closing number. The audience accorded Miss Goodson the most enthusiastic applause, to which she generously responded with two encores.

F. J. T.

Zimbalist With Volpe Orchestra

Efrem Zimbalist, the Russian violinist, will be the soloist at the fourth and last subscription concert of the Volpe Symphony Society, Tuesday evening, March 25, at Carnegie Hall. Arnold Volpe has arranged a Beethoven-Wagner program in commemoration of the centenary of the birth of Richard Wagner. The Beethoven numbers will consist of the Overture "Egmont" and the violin concerto. The Wagner numbers will include the Prelude "Die Meistersinger," "Good Friday Spell" from "Parsifal," Siegfried's Rhine Journey from "Götterdämmerung," and Overture "Tannhäuser."

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ECHOES OF MUSIC ABROAD

Busoni, Dissatisfied with Berlin, to Make His Headquarters in Italy—How London's Spring Season Dovetails with New York's Music Year—Saint-Saëns Interviewed About His "Promised Land" in His Promised Land—Hans Pfitzner Makes an Unexpected Début as "Beckmesser"—Donizetti Heirs Sue for Royalties

DISSATISFIED with Berlin's unappreciative attitude toward him as a composer, Ferruccio Busoni, the gossips will have it, has determined to shake the dust of the German capital, and in fact of the entire country, from his feet and seek a less irritating environment. Half-Italian as he is, it is but natural, perhaps, that he should decide to withdraw to sunny Italy. One of the picturesquely situated villas in which that country abounds is to be his headquarters in the future, if those who profess to know his plans are to be believed. Busoni has never had occasion to complain of Berlin's lack of appreciation of his qualities as a pianist, at any rate.

In Vienna the divorce court has dissolved Eugen d'Albert's fourth marriage on the ground of the "unconquerable mutual aversion" of husband and wife. There are those—and they are numerous—who are contentedly expecting to hear the date of a fifth marriage for the pianist announced in the near future.

THE way London's Spring season dovetails with the regular Winter season in New York is shown once more by the announcements made for early recitals in London by artists now in this country.

Thus Ernest Schelling after achieving a record of four pianoforte recitals in Carnegie Hall in one season will give two recitals at Queen's Hall shortly after reaching London in April; Elena Gerhardt is to give a song recital at Bechstein Hall on the 2nd of May when she will have the inestimable advantage of Arthur Nikisch's co-operation; Germaine Schnitzer is booked for a recital at Steinway Hall later in the same month; Louis Persinger will play two afternoon programs at Queen's Hall in June; while David and Clara Mannes are to give three of their sonata recitals in June and July.

All of these artists, with the exception of Fräulein Gerhardt and Germaine Schnitzer, are Americans, and they will not be the only representatives of this country. Cecil Fanning, for instance, has two song recitals before him for the first part of April, and Wesley Weyman will give two piano recitals in May.

Vladimir de Pachmann is to play in London in May again after an absence of two years; Vianna da Motta has a Bach-Bethoven recital set for an April date; the two Satz sisters are to give one of their interesting programs of music for two pianos early in June, and on June 5 there will be a clash when Eugen d'Albert gives his only recital at Queen's Hall and Katharine Goodson plays at Bechstein Hall at the same time. Mischa Elman and Efrem Zimbalist will be conspicuous violin stars of the season, and Yvette Guilbert has no fewer than three recitals for June and July announced.

Then Covent Garden, opening for its regular "grand season" on April 22, will adapt its repertoire to the convenience of the Metropolitan stars that are to lend it brilliance. Caruso, Destinn and Scotti will appear there as soon as they can make the journey after their duties with the Metropolitan company are discharged, and by the time they arrive German opera will already have had its innings. The "Ring," under Arthur Nikisch's baton, will be one of the new season's opening features. Disappointment has been expressed that Vanni Marcoux is not to be heard at Covent Garden this year. He will be busy in Paris, where the *première* of Massenet's "Panurge" has been kept back to await his arrival.

EVEN at Cairo, where he put the finishing touches to "The Promised Land," the oratorio he has written for the next Three Choirs Festival at Gloucester, England, Camille Saint-Saëns was not left unmolested by the ubiquitous interviewer. But the amiable French composer does not regard being interviewed as at all synonymous with being molested. He received

his visitor indeed with "a charm and graciousness that would make even the most devoted adherent of Debussy his friend and admirer for ever." So there's nothing more to say on that point.

So engrossed was he in his "Promised Land" that in Cairo he rose at five o'clock every morning to work at it. But Egypt

"Your language is against it," was all Saint-Saëns said on this momentous subject. "But if you have no opera you have oratorio, in which you excel. It is your equivalent. I am at the moment, naturally, much interested in this particular musical form. 'The Promised Land' is drawn of course from 'Exodus' and I find the language of the Bible splendidly suited to serious musical treatment."

"Do you know that in June it will be seventy-five years since I first began to play the piano? I chose my vocation when I had been thirty months in the world. I used to go to the piano whenever I could and pick out the tunes I knew. I expect I played very badly! But perhaps not worse than some of our musical prodigies of today. Well, I have been hard at work at my art ever since."

When questioned concerning the tendencies of the modern school Saint-Saëns simply smiled and shook his head.

"It is not for me to say. Debussy I

siah." Elgar's "Dream of Gerontius" will have one evening, and one of Bach's "Passion" oratorios and Verdi's "Requiem" also will be sung. It is hoped that Saint-Saëns will appear as pianist at the one secular concert and play a concerto. Dr. Herbert Brewer, organist of Gloucester Cathedral, will be the festival conductor, as usual.

Within a month of the Three Choirs Festival Leeds will hold its festival, for which, while the general nature of the programs has not yet been made public, two illustrious instrumental soloists have already been signed. Teresa Carreño, whose Autumn season in England will be limited to the first fortnight in October, will be the pianist and Mischa Elman the violinist. Elman will return to America in January.

STANDARD Strassburg opera-patrons were startled not long ago by the unexpected resourcefulness suddenly revealed by Hans Pfitzner when a performance of "Die Meistersinger" came perilously near shipwreck through the sudden illness of one of the singers—the *Beckmesser* at that! Pfitzner, who for two years now has been able to enjoy a financially satisfactory berth as conductor at the Strassburg Municipal Opera after long and weary years of struggle as an unrecognized composer of "Der arme Heinrich" and "Die Rose von Liebesgarten" was at the conductor's desk as usual when in the course of the second act the baritone singing *Beckmesser* was suddenly taken ill and abruptly left the stage as he was unable to stand longer. The curtain was lowered and a frantic racking of brains for a substitute *Beckmesser* began.

After a surprisingly short delay the stage manager appeared before the curtain and announced that a substitute had been found to save the performance for whom he craved the audience's indulgence. He carefully avoided mentioning the obliging gap-filler's name however. As the performance proceeded it was remarked by the audience that Herr Pfitzner was not in his place and that the concert-master was conducting. In due time this was explained for as soon as *Beckmesser* appeared he was instantly recognized as the conductor himself. He proved to be entirely familiar with all the "business" as well as the music of the part and seemed to enjoy the experience thoroughly. He of course was the hero of the night for the audience.

IN her home country Otilie Metzger has let it become known that her flying visit to New York a few weeks ago for two Philharmonic concerts in Carnegie Hall has resulted in an engagement for a return to this country next season. The German contralto will then make a short tour embracing twenty concerts during one of her periodical leaves of absence from the Municipal Opera in Hamburg.

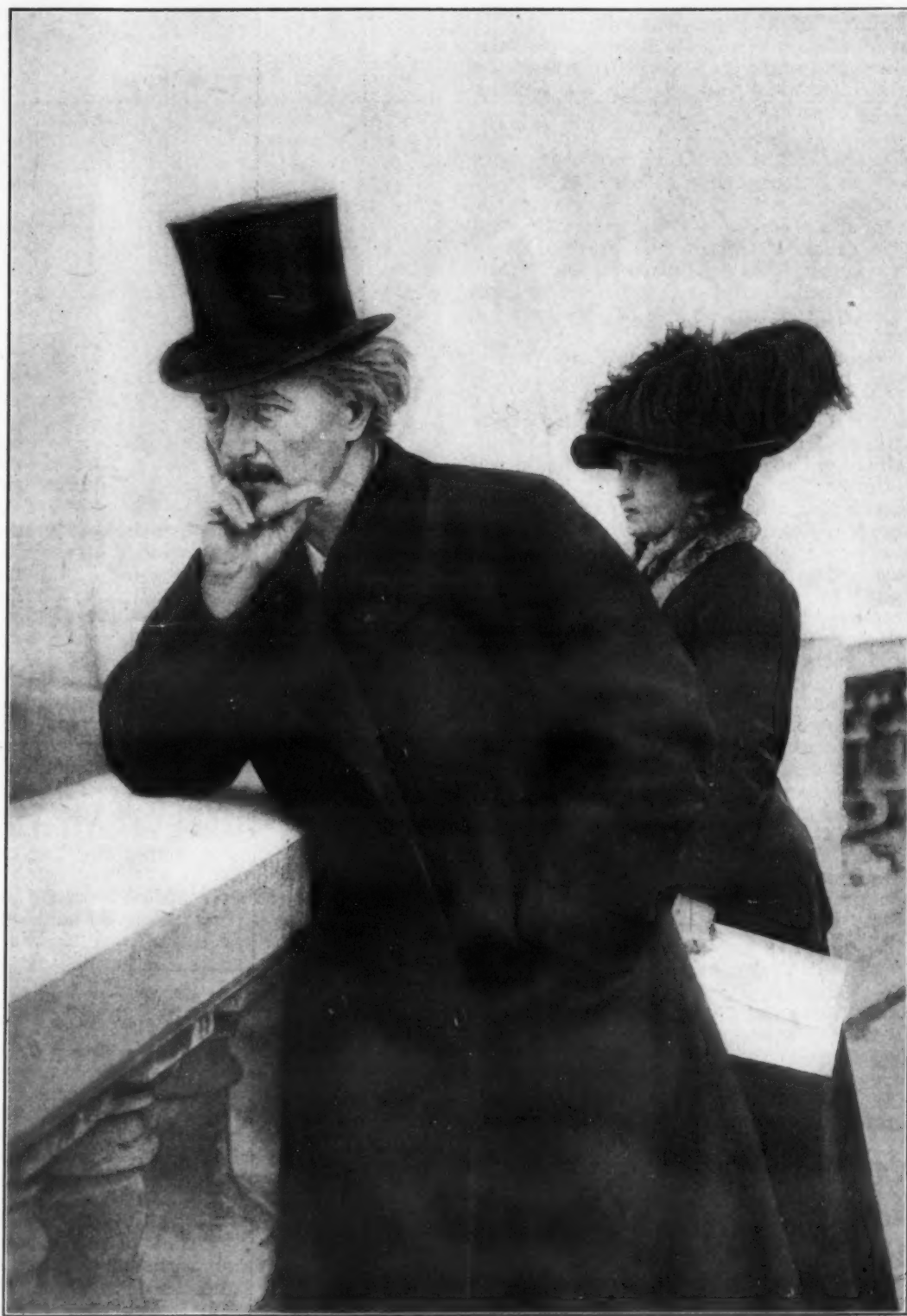
And German friends of Julia Culp too, are saying that the great Dutch *lieder-singer* intends to reserve a part of every season for this country in future. Which is very agreeable news.

MUSIC halls in London have demonstrated by their experiments with Albani, Ben Davies, Edyth Walker, Maggie Teyte, Leoncavallo, Mascagni and others that it pays to tempt distinguished singers and composers from the straight and narrow path of legitimate art to their stage by offering them salaries beyond the dreams of the regular music hall entertainers. Edyth Walker probably touched the highest "two-a-day" figures yet paid to an opera singer when she drew a salary of \$3,000 a week at the London Palladium a year or so ago, but Aino Ackté will establish a new record if she accepts the engagement at \$5,000 a week said to have been offered her by an enterprising music-hall manager.

The Finnish soprano is just now on the crest of a fresh wave of popularity with the London public by virtue of her *Salomé* performances during the Beecham season at Covent Garden. Doubtless the scene with the Dance of the Seven Veils will literally constitute her "turn" on the variety stage.

ONCE again Donizetti heirs have been asserting their alleged rights to royalties on the works of the composer of "Lucia" and "La Favorita." This time two grand-nephews who were established in business in Turkey until driven out by the war between that country and Italy have been asking the courts to support their claim to a share of the Ricordis' profits on

[Continued on next page]



Ignace Jan Paderewski and Mme. Paderewski in Paris

Ignace Paderewski has lately paid one of his infrequent professional visits to Paris. As soloist at one of the Conservatoire Concerts he played Chopin's F Minor Concerto with his usual success with both critics and public. It is expected that he will return to Paris later in the Spring to give a series of recitals there.

seems to be his Promised Land. He adores it, he says. "It is the land of odor, of rich and varied harmony.—It inspires me as hardly anything else."

"This is the scene that gives me fresh inspiration," he explained. "When the first rays of the sun are lighting it it is truly wonderful." He threw open one of the long windows. There lay before them broad stretching lawns dotted with groups of swaying palms and the brilliantly-shining Nile beyond.

"I expect to stay here as the guest of Prince Mohamed Ali (the Khedive's only brother) till my opera 'Déjanire' has been produced at the Khedival Opera House."

The interviewer asked the inevitable question. What did the composer think of English opera?

know; we are friends. But we labor in different fields. He is a revolutionary. I respect tradition."

M. Saint-Saëns will be on hand to hear the first performance of his oratorio at Gloucester. It will be a feature of a program that is to be devoted to living composers, who will be invited to conduct their works. England will be represented by a new work by Sir Edward Elgar and Sir Hubert Parry's "Te Deum" and Germany by one of Richard Strauss's symphonic poems.

Otherwise this year's Three Choirs Festival scheme will consist for the most part of works that the English public must know backward by this time. The opening concert, for instance, will be given over to "Elijah"; the closing one, to the "Mes-

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

the Donizetti operas and to compel the Société des Auteurs Français to make restitution to them of some \$125,000 or \$150,000 of the back royalties which they maintain are due them.

Donizetti has been dead sixty-four years, but the heirs base their claim on the French law granting author's rights in a composer's works to the heirs for a period of fifty years after the death of the last surviving collaborator, a law which, it appears, has also been recognized in Italy. The authors of the libretto of "La Favorita" died in 1875. Thirty-two Donizetti operas, including "The Daughter of the Regiment," "The Elixir of Love" and "Lucresia Borgia" are cited in the complaint.

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ITALIAN newspapers are leaving no available anecdotal data concerning Verdi unprinted in this, his centenary year. They tell us that his name was a political and patriotic symbol. He belonged to the Italian Nationalist Party, and his name, notes the *Westminster Gazette*, was scribbled on the walls of Italian towns that were under Austrian dominion. This honor, however, as is carefully explained, was not paid to Verdi himself, as his name chanced to be formed of the initial letters of "Victor Emanuel Roi d'Italie," with which inscription Italian patriots often covered their walls.

That Verdi was a politician is an oft-told fact. He was elected deputy and subsequently Victor Emanuel made him a senator. It is said that the composer was wont to "orchestrate" the sittings of the Chamber of Deputies for diversion. He noted the pitch of the various speakers' voices and could go to each of them in the lobby afterward and tell him the tonality of his speech.

DECENTRALIZATION proceeds apace in France. Even Calais is to be made one of the outposts of the movement, for there the premiere of "Romanitza," a new lyric drama by Maurice Magre and Maurice Jaquet, is to take place in April. Hélène Demellier, of the Opéra Comique, and other Paris artists, are to be imported for the occasion.

Meanwhile Rouen, whose Théâtre des Arts has been one of the most active spirits in the decentralization agitation, or practical protest against Paris's arrogating to herself the position of supreme and infallible tribunal for new works, has stood godfather to another novelty by Felix Fourdrain, whose "Vercingétorix," produced last season, is making encouraging headway at the opera houses in the Provinces. The new work is built around the figure of that interesting Revolutionary heroine, Madame Roland, and concerns itself both with her ardent zeal in the cause of Liberty and the complications of the respect for her husband, her love for another, and her maternal affection for her little daughter.

The work, while not displaying much melodic originality, seems to have given pleasure to its audience. The music is of the Massenet school, while the leit-motif is employed to a moderate extent in the score. The favorable impression made by "Madame Roland" was due in large measure to Mariette Mazarin's impersonation of the heroine.

AT old York's beautiful Minster, from which T. Tertius Noble has come to New York's St. Thomas's Church, the annual choir expenses amount, it is said, to over \$10,000. A committee has now been formed to raise a sum of \$50,000 as a subsidy to place the music on a substantial financial basis.

MUSIC is to be done away with in the cavalry regiments of Belgium at the end of this month. King Albert has decreed it. Only one regiment is to be permitted to keep its band, and that is the First Guards' Regiment.

WHILE Gottfried Galston is making his first American tour his wife, Sandra Droucker, is continuing her concert work in Europe. She played in Paris last week, when her recital program contained the last Beethoven sonata, op. 111, and later, after shorter Brahms and Chopin compositions, a group of Debussy preludes, the same composer's "Goldfish," Ravel's "Ondine" and, finally, a Scherzo by Novacek arranged by Busoni. J. L. H.

Kellerman Back from Southern Tour

Marcus Kellerman, the bass-baritone, returned to New York last week after a most successful tour of the South, where he sang a series of concerts and was received with unusual enthusiasm. In many places he was re-engaged for recitals next season. Mr. Kellerman is to stay in New York till after Easter, leaving then for a tour of the Middle West.

Dippel's Forces to Visit Seattle

SEATTLE, WASH., March 6.—Negotiations for a Seattle engagement of the Chicago Grand Opera Company were closed yesterday.

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day by Steers & Coman, of Portland, who are managing the organization's Northwest tour. Dates for four performances were set for April 3, 4, 5, which will include three evening performances and one matinee. "The Jewels of the Madonna," with Caroline White in the leading rôle; "Thais," with Mary Garden; "Lucia di Lammermoor," with Louisa Tetrazzini, and a matinee program of the second act from "The Tales of Hoffmann," "Hänsel und Gretel," and a grand ballet with Rosina Galli as première danseuse, will comprise the company's offerings. Campanini will direct the forces. C. P.

ALEXANDER RUSSELL'S NEW CHORUS HEARD

Madrigal Club Gives Noteworthy Concert in Newark, with Mr. Wells as Soloist

NEWARK, N. J., March 11.—Without the blare of the trumpets of newspaper publicity the First Church Madrigal Club made its local debut here this evening. The club numbers forty-one singing members recruited principally from the chorus choir of the First Presbyterian Church, and is under the efficient leadership of Alexander Russell, organist and choirmaster of the church. Mr. Russell has only had this chorus choir for a period of less than six months, but, thanks to his indefatigable energy and sterling musicianship, has already evolved a choral ensemble that commands the respect and attention of the musical public. Accuracy in attack and closing, attention to shading, careful enunciation and generally pure intonation made the work of the club very pleasant to listen to. As in most choral bodies, the weak spot is in the tenor section, and in the course of time this section doubtless will be strengthened. It was the choir's first attempt at secular compositions and it succeeded very well in showing the result of careful rehearsal, as most of the numbers were well sung. Mr. Russell in arranging the program demonstrated his versatility, appearing as organist, piano accompanist and director as well as composer of one of the numbers sung by John Barnes Wells, the New York tenor, who was soloist of the evening. The program was arranged in three parts and included the chorale from the third act of "Meistersinger," Sullivan's "Lost Chord," "Flow Gently Sweet Afton," "Annie Laurie," Grieg's "Rose Time" and "In the Boat" (for ladies' voices), and the "Landsighting" chorus from "The Legend of St. Olaf" by Grieg.

Mr. Wells was eminently successful in the presentation of two groups of songs to which he had to add extras. S. W.

A NEW CHORAL SOCIETY

Benjamin Lambord Conducts First Concert in New York

The first subscription concert of the Lambord Choral Society was an event which filled the ballroom of the Plaza to the doors on the evening of March 4. It marks the entry into the musical life of New York of an organization which bids fair to be in the front rank of musical societies. The program consisted of particularly well-chosen examples of modern part songs, Grieg, Brahms, Debussy, Elgar, MacDowell, Cui, Granville Bantock and Edward Manning being represented.

A choral setting of some "Verses from Omar," by Benjamin Lambord, the conductor of the society, was performed for the first time. The work is of distinctly advanced modern tendencies and its beauty and spontaneity is another evidence that American music is coming to be on a par with that of Europe. As a conductor Mr. Lambord gave evidence of fine musicianship and the chorus is well trained and responsive.

Musical circles were well represented in the audience, among those present being Prof. Cornelius Rubner and Frank E. Ward, of the Columbia University, Department of Music; Dr. Percy Goetschius, of the Institute of Musical Arts; Henrietta Michelson, Mme. Gina Ciaparelli-Viafora, Josephine Bates and others.

Program of Mary Helen Brown's Songs

Esther White, soprano, gave the following program of compositions by Mary Helen Brown, the talented American composer, before a large assemblage of musi-

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cians and music lovers, at Summit, New Jersey, on March 8: "The Gift," "A Plaint," "The Fairest Flower," "Rose Dreamed She Was a Lily," "The Sweet Red Rose," "Where the Sunshine Grows" (the four latter being miniatures), "Es stehen unbeweglich," "Mir träumte von einem Königs-kind," "Peggy" (miniature), "If I Were King," "There Lies the Warmth of Summer" and "Spring Greeting," a waltz song. Piano solos: A Mazurka, "Prelude" (from suite for piano, op. 32), "Idyl Fantastique" and "The Bees' Argument," op. 32.

MANNES RECITAL IN DETROIT

Artist Couple Provide Fine Program for Chamber Music Society

DETROIT, March 9.—The appearance of David and Clara Mannes in a sonata recital for the Chamber Music Society brought to a high point of achievement the efforts of this club. A most enthusiastic audience listened to the program, which consisted of the Brahms G Major Sonata for violin and piano, a group of violin numbers by Bach, Sibelius, Sgambati and Kreisler and the César Franck Sonata in A. It was in the two sonatas that the artists fully revealed their art. Theirs is an inspired ensemble in which technic is so perfectly mastered as to become submerged in the spiritual elements of each work. Following the custom of the society and by invitation of Mr. and Mrs. Mannes, the musical director, Mrs. Clara Köhler Heberlein, gave her introductory interpretative remarks, which have been so important a feature of the meetings. After the program Mr. and Mrs. Mannes, with the president of the society, Clara E. Dyar, held an informal reception to the audience. E. C. B.

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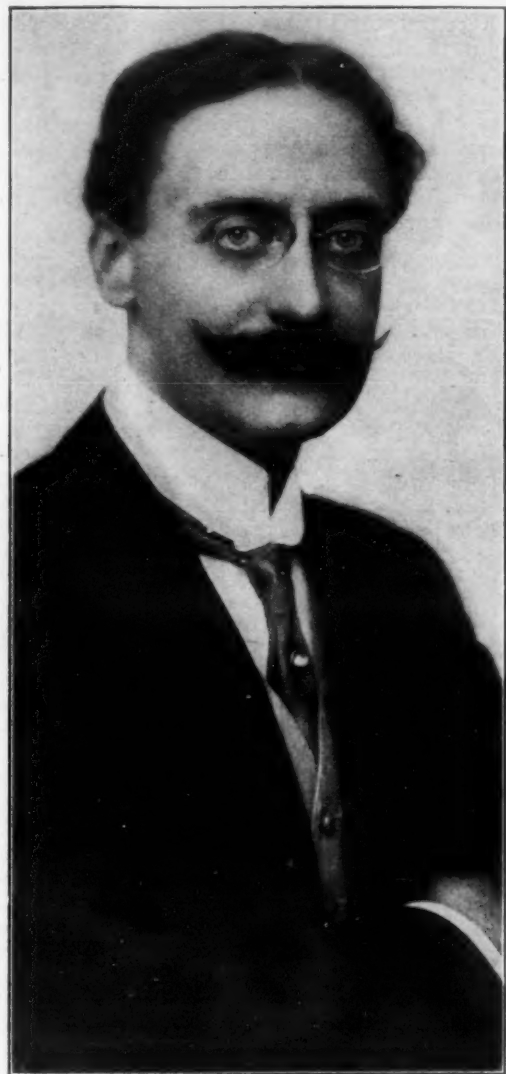
Returning to one of the phases of vocal art in which he had been prominent prior to his success with the Metropolitan Opera Company, Herbert Witherspoon appeared in recital at Æolian Hall on March 11 before an audience which included several of his fellow-members of the Metropolitan forces, while Hans Morgenstern, of Mr. Gatti-Casazza's staff of conductors, was the basso's accompanist.

To a public which had been accustomed of recent years to hearing Mr. Witherspoon in the dignified and majestic sort of singing usually allotted to the operatic and oratorio basso, this recital was valuable in that it contained a reminder of Mr. Witherspoon's versatility, as displayed in lighter and more joyous moods. This quality was especially evident in Gabriel Fauré's children's song, "Le Cirque," in which the singer depicted the child's reproduction of the circus feats with delightful uncton, arousing the heartiest sort of laughter with his final spoken line of each stanza.

Equally happy was Mr. Witherspoon in his closing group of dialect songs. He gave a consistent presentation of the intricate Dorsetshire speech in John A. Carpenter's "Don't Ceare," which he made quite amusing, and his delineation of "The Auld Fisher" was a graphic representative of the Scotch school, while his hearers were entertained by the story of the maid from County Antrim, who insisted, "I know where I'm goin', but the dear knows who I'll marry."

Lieder offerings of a high standard of artistry were to be expected from a singer of Mr. Witherspoon's eminence in this style of singing, and he fully met expecta-

tions. Herman's "Helle Nacht" he was forced to repeat, and he effectually preserved the contrasts of Schubert's "An



**Herbert Witherspoon, the American
Basso of the Metropolitan Opera**

die Leyer." Gluck's "Un Ruissellet Bien Clair" and the Rachmaninoff "O Thou Bilowly Harvest Field" were further gems in the distinctive program. K. S. C.

The reception of a bouquet of rosebuds, to which were appended two little shoes, brought the inimitable "Avec mes sabots" sung with references to the bouquet and the shoes, a triumph in the style of intimate interpretation.

The wood-wind players were heard in pieces by Gouvy and the Andante from Gounod's "Petite Symphonie." Mr. Salzedo showed his qualifications as a harpist of eminence in a Debussy Arabesque and his own "Variations on an Old Theme." A. W. K.

ELMAN'S PORTLAND ENCORES

**Twenty-seven Recalls for Violinist in
the Oregon Capital**

PORTLAND, ORE., March 2.—The principal event of the past week was the concert by Mischa Elman on Thursday night. As one of the local commentators said, "The approbation was so great that it amounted to personal affection." The violinist was recalled exactly twenty-seven times for bows of acknowledgment and encores. The concert was under the Steers-Coman management.

To-day the Portland Symphony Orchestra gave a concert at Salem, repeating the splendid program given here last Sunday. Carl Denton conducted. On Wednesday evening Mr. Robert Boice Carson, one of Portland's most popular voice teachers, conducted a fine performance of Cowen's "Rose Maiden" at Salem.

The choir of St. Mary's Cathedral, under the direction of F. W. Goodrich, recently gave a successful production of Rossini's "Stabat Mater." Anne Matschiner sang the "Inflammatus" in splendid style. Other soloists were Rose Friedel, Adel Bamickel, Lina Ledwidge, Albert Gianelli and S. A. McCartney. H. C.

Why Tschaikowsky Was Gloomy

"Tschaikowsky Studied in Omaha."—Headline in MUSICAL AMERICA. That, says B. L. T., in the Chicago Tribune, accounts for his melancholy.

PROBLEMS OF THE PIANIST

**Technic vs. Expression—The More One Practises the Former the
Weaker Does the Latter Become—Some Suggestions to
Students Who Are Striving to Give Emotional Expression
to Their Interpretations**

By ARTHUR DE GUICHARD

THE question of pianoforte technic versus expression or of pianoforte gymnastics plus expression, is a burning problem that deserves careful consideration. It may be stated as a general rule that technic and expression are never found together in the same performer; the greater the degree of finish and brilliancy of technic the less the depth and emotional power of expression. It is true that the really great pianists are exceptions to the rule. They are great because they combine the two; because their genius for the communication of the expression they feel rises superior to the mechanical technic which they acquired, probably, with greater facility than those less favored.

At a musical evening in the studio of a well-known professor of the piano a young lady graduate of a self-styled "college" or "conservatory" of music (where, *en passant*, every one is received whether with or without talent, but—*sine qua non*—with money) had delighted the "groundlings"—the immature pupils and their unskilled parents—by her execution of a Liszt Rhapsodie. "Execution" is the right word, for she started off at tiptop metronome speed, rushed up and down the instrument in series of scales and arpeggios, hammered out the notes most precisely by blows from her steel-like fingers and consummated the execution by a few smashing chords that startled like the sound of crashing crystal, leaving her audience dazzled, bewildered—and ear-weary!

She was succeeded by a young man whose occupation was that of a teacher of piano. He did not wish to play after so brilliant a display and, by way of excuse, said that he was entirely out of practice, for which his teaching left but little opportunity. Nevertheless, he allowed himself to be persuaded and gave a good rendering of the Sonata "Pathétique." It is true that there was nothing approaching the brilliant and accurate technic of the Rhapsodie; indeed, there were several faults of execution, a few wrong notes here and there, some hesitation in the cadenza leading to the resumption of the C minor key of the Allegro, and a slackening in tempo of the last forty measures of the Rondo, necessitated probably by the state of "out of practice." But there was throughout a remarkable power of expression that gripped the auditors, even the ignorant; that made them feel that, instead of a kind of mechanical automaton—a species of pianoplayer—here was an intelligence, a sensitive being endeavoring to communicate the ideas and emotions contained in the composer's music.

When Technical Faults are Forgotten

In the presence of such a sympathetic interpretation that really expressed a living state of mind, faults of technic were scarcely to be noticed, negligible blemishes, "fly-marks," as Hans von Bülow called them.

And yet the young woman had put a certain kind of expression, as it is called, into her work; the ascending passages were made louder, harder, more brilliant, while the descending ones, although softer in intensity, were just as hard and unsympathetic in touch. They who favor paradoxes will be glad to find that here is a case where *soft* can be *hard*! In short, her expression was of the kind that wears upon the nerves and supplies the real reason why so many persons dislike the piano. It may be objected that the difference between the two lay in the fact that one played the brilliant music of Liszt, while the other interpreted the Beethoven sentiment. But it was not that, for a little later the fair pianist attacked the "Appassionata"—and it must be confessed that she rattled it to pieces, to such an extent that there could be but one opinion about her performance:

if she must try to outvie a mechanical piano-player she would do well to confine her efforts to the brilliant Lisztian pieces.

During the conversation that ensued it became evident that the only questions that guided the young woman in her choice of compositions were: Are they good show-pieces? Are they pianistic—that is, well written to show off piano gymnastics? When the talk turned upon literature, painting, sculpture and other art subjects she remained absolutely mute and it could be seen that she took no interest whatever in anything beyond the mechanism of the keyboard. Thus, the two pianists exhibited two totally different styles: the one, slowness and some wrong notes; the other, brilliant mechanism and exactness. But beneath the slowness and mistakes there were well-pondered thoughts, a heart that felt and a well-educated mind; whereas beneath the flawless mechanism existed only superficial ideas, feeling that was but skin-deep joined to almost total ignorance of everything except piano technic.

As one of the teachers present remarked: "If the talents of the two could be united in one person, an admirable artist would be the result."

The remark gives rise to the question: would not the one lose the power of emotion and feeling, as well as something of the mind's qualities, during the process of acquiring the brilliant technic, and would not the other find her fingers powerless in the endeavor to assimilate a feeling and a power of expression which do not accord with mere mechanism? Without any doubt whatever, this fundamental question is the most serious, the most vital question in the whole of instrumental music.

From the thousand and one facts that come daily under the notice of good teachers it may be stated, without fear of contradiction, that the more expert an artist becomes in the technic of an instrument the more he loses interest in everything, even in music that is foreign to that instrument. Music, true music, is a mode of expression of the feeling; yet, singularly enough, the more he practises it the weaker the feeling becomes. The person who feels deeply cannot express himself musically if he has not the necessary technic; and when he has acquired the material means to reproduce his sentiments he finds that he feels no longer and that he has scarcely anything left to express! Is it true that the culture of mind and feeling is in inverse ratio to the degree of technic acquired? And if so what are the reasons for it?

The chief reason for this sad state of things is the need for devoting the greater part of the student's time and strength to physical exercises. This is harmful in two ways. The first is that the study of the instrument, if it is to be fruitful, must be begun intensively very young. So that at the very time that a child is usually being instructed in all the subjects that are likely to develop both mind and heart, the future pianist is almost entirely deprived of that blessed instruction; if his fingers make remarkable progress his mind and feeling remain like seeds that a long-continued barrenness, will dry up and render useless. The second disadvantage is that, at no matter what age, music demands from its slaves very long, daily material work, and the adult will not be able to acquire, in his maturity, those qualities of mind of which his youth was deprived, because to his daily piano work must be added family and other cares.

The Musician's Equipment

Thus, from these two conjoint reasons that we may call the mechanical reason, it would seem that the musician is in the very worst state to give birth to the faculties that are the most indispensable for the exercise of his art. More than any

[Continued on next page]

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PROBLEMS OF THE PIANIST

[Continued from page 13]

other he needs to feel and to understand all the inflections of life and, in order to do so, he must ransack life in its deepest recesses, his mind must be placed in communication with all that his ancestors and contemporaries in art have produced, he must learn to vibrate in sympathy with the joys and sufferings of others; in short, he must participate in the life of the world as far as his means will allow. But, instead of that, a wretched physical necessity—the mechanical reason—shuts him within four walls and excludes him, so to speak, from the world of mind and feeling. He therefore vegetates constantly between two alternatives—to be a virtuoso without art or an artist without virtuosity.

The objection may be made that the natural corollary to this is that the instrument requiring the least study should be the one in the practice of which the greatest number of true artists are found. Without doubt, that instrument is the voice. Its study is not begun until the age of sixteen or seventeen and the amount of its daily practice is almost insignificant. Consequently the singer ought to be the most thorough artist imaginable with regard to technic, intellect and feeling. Is he? No, he is not. As a matter of fact a pianist or a violinist is, as a rule, superior to most singers in both musical taste and style.

Without going deeply into this side issue it is an easy matter to adduce reasons for it. In the first place, there is the factitious

show of the voice which charms naturally, irrespective of the ideas it enunciates; then there is the operatic stage, altogether superficial, with its tinsel and make-believe, its atmosphere of flattery, adulation and gallantry which deadens and narrows the mind; there is also the very mixed origin of the possessors of voices; for the voice, being a natural gift, is quite independent of musical or artistic aptitude—a peddler who calls out his vegetables in the alley today may be a fashionable tenor tomorrow. Nor must we forget that the literature of vocal music is far inferior to that for instruments. These reasons more than compensate for the instrumentalist's mechanical reason.

As I have already said, the study of the piano or of the violin or of other instruments, absorbs the student by the time it takes from him and also by the fact that he must devote himself to it from a very early age. And that is not all. This study, considered by itself and without allowing for what may or may not be accomplished in the few moments that may be taken from it, offers serious disadvantages. The main point is the physical exercise of the requisite parts, the work of making the hands and arms supple, in which the mind and heart have not the smallest part. During this work intellectual life is suspended, so to speak, in favor of animal life; the muscles slowly exhaust the substance of the brain; the mind, that has been oppressed for hours together, wastes away; feeling, sent to sleep by monotonous

rhythms, becomes blunted, for there is no grief that will not give way to a few hundred scales and arpeggios. The result of it all is that the artist, as soon as he becomes master of his instrument, seeks in vain in himself for the mysterious interpretative spark; technic has killed feeling. That is the case of the young woman who played the Liszt Rhapsodie; her technic was faultless—it was also without soul. How different from the rendering of the "Pathétique"! There was deep feeling—true expression!

The Question of Expression

Let us now consider this question of expression. What is expression? Notes by themselves have no actual meaning; arranged in a certain order by the genius of a composer, they represent the innate feeling that prompted the composer so to arrange them. Therefore they should express a feeling. Expression consists in drawing out of those notes all that is substantial within them—that is to say, all the feeling or emotion, that portion of life and humanity—which is something very different from a certain number of sonorous vibrations in a given time. How may expression be acquired?

It is well known that a single note, that is suspended evenly, without change of pitch or intensity or timbre, has no expression. In order to have expression we must therefore make some change in these three factors. Since the timbre or quality depends upon the instrument we need not consider it. Taking the other two we find that we must proceed by flexion or by inflection.

The first named means a bending away from the exact pitch of a note, giving now a little above and then a little below it in such a manner as to make a kind of trill in place of the plain sound of the note. That is the style of expression adopted by violinists and cellists and other players of stringed instruments.

The second term indicates a variation in the intensity of the note, by means of *crescendo* and *diminuendo*, thus imparting the impression of a slow throbbing. These two means are all that the majority of players possess to help their interpretation.

The first is an artificial system, because its endeavor to render the note expressive merely makes it deviate from the true pitch. Besides that kind of expression is always the same and it has no individuality. Still more, is the word expression properly used in this connection? Has the vibrato (read tremolo) ever explained or expressed anything, unless it be faulty breath management or uncertainty of touch? To my mind it corresponds only to a certain excitement of the senses that it would be a grave error to confound with the emotion of the mind. Employing this means to give color to playing condemns the latter to have only one color, and that one the worst of all.

As for the second system, that of *crescendo* and *diminuendo*, it is as monotonous as the first; added to which, when this swelling and diminishing is executed slowly it gives the impression of something puffed out and pretentious and, like the abuse of the *mesa di voce* in singing, nothing uglier can be imagined in music. In any event, we would seek in vain to discover in it anything in common with feeling or expression. Thus, expression cannot be obtained from one note either by flexion or inflection. Nor can it be imparted in this manner to a note of the piano, because there is no means of varying the sound after the note has been attacked.

The system of flexion cannot be applied to instruments which have fixed sounds, such as the piano. Again, although inflection cannot be employed for one sustained note of the piano, it is possible to be used for a series of notes by varying the weight of the touch during the series, a process that permits personal interpretation. Since this is the only system of expression that can be used for the piano, and since the piano does not lend itself to the abominable vibrato or any other kind of detestable tremolo, it is worthy of notice that this instrument is the purest of all, and the contempt in which it is held by certain musicians is quite unjustifiable.

But this style of expression by inflection, by the frequent contrast of *piano* and *forte*, and vice versa, is, after all, monotonous and machine-like. Of course, its occasional use is effective, but to have nothing but that is exasperating. Fortunately for the instrument and its devotees there are two other modes of expression, and they are the good ones: attack and rhythm. The quality that strikes us most is the manner in which a sound is attacked; all the talent of the violinist or the pianist is shown in the thousand and one ways in which they may vary their bowing or their touch.

Importance of Attack

The first thing a good teacher will inculcate in a pupil when the subject of expression is studied is the vast importance

of attack—particularly for the piano, for which the attack is remarkably difficult and delicate. Fingers must acquire independence and suppleness, they must attain an extreme sensitiveness of touch which will allow him to appreciate the smallest differences, for the slightest changes have important meanings. The pupil's eye must be as sensitive as his ear. Indeed, it may be said of the good pianist that he is sensitive right to the tips of his fingers! This is where he should begin.

There remains one other mode of expression: rhythm. Perhaps a better word would be movement. The use of the *tempo rubato* is too well known to need any description. Like the *mesa di voce* it is much abused, and therein lies the danger. The thing to be aimed at is to acquire a very subtle give-and-take movement which, without destroying the impression of the regular time and rhythm, communicates to the musical tissue that slight instability, that incessant and capricious fluctuation which is characteristic of every human being.

Thus it is seen that the different means of expression consist of attack, changes of movement and intensity, as well as flexion and inflections (for stringed instruments) and, of them all, the one that plays the most important part in imparting expression to music is attack or accentuation.

Speechmaking at Final Concert of the Dayton Orchestral Series

DAYTON, O., March 7.—The third symphony season for this city, as directed by A. F. Thiele, came to a brilliant close on Tuesday night, when the Cincinnati Symphony Orchestra, with Dr. Ernst Kunwald conducting and Germaine Schnitzer, the Viennese pianist, as soloist, gave a remarkable concert. It was the largest and most brilliant audience of the season of six concerts. The program was made up of the Brahms Symphony, No. 1; the Schumann Piano Concerto in A Minor, the Dukas "L'Apprenti Sorcier" and the "Leonore" Overture, No. 3, of Beethoven. An address was made by E. A. Deeds, who praised in highest terms Mr. Thiele and Dr. Kunwald, to which Dr. Kunwald responded in a delightful way. Miss Schnitzer made a great impression and was obliged to respond to an encore, for she played most artistically. Mr. Thiele has already planned to give another symphony season next year, including seven concerts. "SCHERZO."

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HEARINGS FOR NEW ARTISTS

Young Pianist with St. Louis Orchestra and Recital by Contralto

ST. LOUIS, March 8.—The regular pair of symphony concerts has been omitted this week, but Mr. Zach brought forward a promising young artist at the "pop" concert last Sunday afternoon. This was Corinne Schroeder of Belleville, Ill., a young pianist barely eighteen years of age, who was given a rousing ovation by a packed house on account of the great ease and facility of expression and control which she exhibited. She played the Concertstück, by Weber, accompanied by the orchestra, and created one of the best impressions of any amateur who has ever appeared here. She will be the soloist with the orchestra at Belleville next week. The work of the orchestra pleased the big audience immensely.

A most delightful private musicale was given last Monday evening at Aeolian Hall by Mrs. Agnes Haviland, contralto, of Norwalk, Conn. Mrs. Haviland was assisted by James Platt, baritone, and Worth Faulkner, tenor. While her voice is not large, she has a full, resonant and exceedingly pleasing tone and excellent enunciation and phrasing. She sang two duets with Mr. Platt and three groups of songs in English, French and Italian. She showed that she has the faculty of interpreting the delicate songs and still gives a most dramatic reading of the more intense numbers. For three years she has been coaching under David Bispham and has been singing in Eastern concerts. Mr. Faulkner sang two excellent songs in his faultless style and Mr. Platt's voice blended particularly well with that of Mrs. Haviland's in the two duets, "Friendship" and "Oh, That We Two Were Maying." The accompanists were Mrs. Stewart McDonald, Susan Lovett and Messrs. Zach, Halman and Cost. H. W. C.

Francis Snow in Boston Recital

BOSTON, March 12.—Francis Snow, a pupil of Mme. Szumowska, gave a splendid demonstration of his excellent training in a piano recital last evening in Steinert Hall. The program included Mendelssohn, Schubert, Brahms, Paderewski, Liszt, and a Chopin group. Mr. Snow's Chopin numbers were especially well rendered. His several numbers displayed careful study, and Mr. Snow was applauded with enthusiasm for his artistry.

OLD ENGLISH SONGS IN COSTUME AT BOSTON DRAMATIC RECITAL



—Photo by Shattuck, Boston

Scene of "Six Old English Songs" at the New England Conservatory—From Left to Right: Elizabeth Sise, Hortense Drummond, Olga Forsberg, Frances McDonnell, Marion Feeley and Evelyn Crawford—Inset, Frances McDonnell

BOSTON, March 15.—A very pretty idea was carried out by Clayton D. Gilbert at his Spring recital at the New England Conservatory, which took place last Friday and Saturday evenings. This was the musical number which has now become a feature of the dramatic recitals. The act was called "Six Old English Songs" and was presented with the finish and the feel-

ing for effect that distinguishes Mr. Gilbert's work. In the set of an old English garden five young women in early Victorian costume, Misses Sise, Feeley, Crawford, Drummond and Forsberg sang folk songs, "Ye Auld Man," "Oh No, John," "With My Holliday Gown," "I'm Seventeen Come Sunday," "Mowing the Barley" and "He Stole My Tender Heart Away." To end the act Frances McDonnell was most winning in a *Danse à la Crinoline*. The music was under the able direction of

Mrs. Minnie-Stratton Watson, who played the piano accompaniments. The plays given were a new one-act drama by Sutro called "The Open Door," which has not been seen before in Boston, and Mrs. Oscar Beringer's adaptation of Dickens's "Holly Tree Inn."

There are no more popular entertainments on the Conservatory calendar than those of the dramatic department and the hall was filled to capacity both evenings with an enthusiastic public. L. L.

Vocal Stars for Spartanburg Festival

SPARTANBURG, S. C., March 10.—Programs of unusual interest have been arranged for this year's South Atlantic States music festival, from April 30 to May 2. Giuseppe Sturani and the Metropolitan Opera House orchestra will supply the instrumental support for the following programs: Wednesday, April 30, opera night, with Marie Rappold and Pasquale Amato; Thursday afternoon, popular program, with children's chorus under Carrie M'Makin; Thursday evening, choral night, with Paul Althouse, Reinald Werrenrath and Mrs. A. G. Blotcky, and the Converse College Choral Society, under Arthur L. Manches-

ter; Friday afternoon, symphony program, with Mr. Althouse, and Friday evening, artists' night, with Mme. Schumann-Heink and Clarence Whitehill.

Mr. Sachs-Hirsch Plays for President

Herbert Sachs-Hirsch, the young pianist who has been appearing with much success this season, enjoyed the honor of playing at the White House for the President, his family and a number of guests, on the evening of March 11. Mr. Sachs-Hirsch presented a program of five numbers and was obliged to add several encores. President Wilson presented the young pianist with an autographed photograph.



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END OF SEASON FOR ST. PAUL ORCHESTRA

Seventeenth Popular Concert the Last—
Schubert Club in Scenes from
"Cinderella"

ST. PAUL, March 17.—The seventeenth popular concert by the St. Paul Symphony Orchestra on Sunday afternoon was the last of the season. What might have been an interesting test of the popularity of an "all-orchestral" program was modified to a degree by the large number of tickets placed at the disposal of the guarantors. In the same measure an opportunity was lost for the solution of a problem involving the assisting soloist and his box-office value for the popular concert.

The Auditorium was filled with patrons and guests who were observed to listen "variously." Grieg's "March of Homage," from "Sigurd Jorsalfar"; Liadow's fantastic "Kikimora" Legend, op. 63, both very well played, were cordially received. Humperdinck's "Dream Pantomime," from "Hänsel und Gretel," and Wagner's Prelude and "Liebestod," from "Tristan und Isolde," afforded a higher satisfaction to the more reflective listener. It was the Overture to "Tannhäuser" which brought the audience together as a unit in resounding applause. The remaining numbers, from the Soldiers' Chorus from Gounod's "Faust" to the Strauss waltz "Tales from the Vienna Woods," and including Pierné's Serenade and the Pizzicato Polka by Debussy, both delicately handled, met the unmistakable approval of the miscellaneous audience.

Mr. and Mrs. Rothwell leave at once for Chicago and New York en route for European cities, returning at the beginning of another season in October.

The Schubert Club presented a program of excerpts from Massenet's opera, "Cinderella," at its fortnightly concert yesterday afternoon. Sylvia Thorgrimsen sang the *Cinderella* solo "Seule je Partirai, mon père" and "Fugitives chimères," appearing again with Alma Peterson, the *Prince Charming*, in the beautiful duet, "A deux genoux, Bonne Marraïne, a deux genoux." Miss Peterson's solo appearance was in the "Coeur sans amour, printemps sans roses." Olive Emerson, as the *Fairy*, sang "Ah! douce enfant ta plainte légère comme l'haléine d'une fleur." Grant Kelliher took the part of *Pandolfe* in the duet with *Cinderella*, "Ma pauvre enfant chérie! Ah! tu souffres donc bien." Ina Grange played the piano arrangement of the orchestral parts, providing skilfully and effectively the setting for the vocal numbers.

F. L. C. B.

RECITAL BY MR. ROPPS

Baritone Heard to Good Advantage in
Brooklyn Program

Ashley Ropps, the baritone, successfully essayed a dual rôle, by acting as host at his Brooklyn recital on last Tuesday evening at the Pouch Galleries. Mr. Ropps was well received in a miscellaneous program, which opened with the Prologue to "I Pagliacci" which he sang in true operatic style, followed by three of Alexander Russell's songs, "My True Love Lies Asleep," "Sunset" and "A Gypsy Song," with the composer at the piano, thereby making them doubly interesting. The Étude in D Flat by Liszt and Chopin's Fantaisie were played by Irwin Hassell, a pianist of fine caliber, whose work gained him a double recall, after which Mr. Ropps presented a group of three songs, "Boat Song," "The Oblation" and "Mammy's Song," by Harriet Ware, who presided at the piano. Mr. Ropps's intelligent interpretation was most favorably commented upon by the composer. "In Questa Tomba Oscura," Beethoven; "Ich Grolle Nicht," Schumann, and "Im Zitternden Mondlicht," Haile, were all very well sung. There followed a group of Spross songs, "A Rose Garden," "A Song of Steel" and "Ishtar," and the program concluded with an aria from "Thais," which called forth the suave yet dramatic qualities which characterize this artist's work. Mr. Ropps then acted as host at a reception tendered the artists.

Miss Drummond and Mr. Anthony in
Boston Recital

BOSTON, March 12.—Charles Anthony, the pianist, gave a pleasing program before an audience at the Copley-Plaza yesterday afternoon, assisted by Miss Drummond, contralto. Mr. Anthony's numbers included the Beethoven Sonata, op. 90, first movement; a Chopin group; Presto, Scarlatti; Prelude, Bach; Barcarolle, Leschetizky, concluding with a group by Barrett, Debussy and Albeniz. He played in a masterly manner, displaying fluent technic and excellent musicianship. Miss Drummond

was heard to good advantage in her several numbers, both artists being obliged to respond with encores. Mr. Anthony also appeared successfully in Springfield, Mass., on February 11, giving a varied and well chosen program. He will appear as soloist with the Hartford Philharmonic Orchestra on March 20 and the Washington Symphony Orchestra on April 15. A. E.

MEAD QUARTET CONCERT

Ernesto Consolo Appears With Chamber
Music Organization

The Olive Mead Quartet appeared on Wednesday evening of last week at Rumford Hall, assisted by Ernesto Consolo. Their first number was the Quartet in C Major by Mozart, which was played with a smoothness and perfection of ensemble which was a delight. The Dittersdorf quartet, which followed, is hardly worth playing. Dittersdorf wrote voluminously but without a spark of genius; this quartet is only a pale echo of Haydn and other composers of the day.

The principal number on the program, however, was the Brahms Quintet in F Minor, op. 34. This work shows Brahms in a most favorable light—clear mastery of form, well knit phrases and vigorous, clean-cut rhythms. The piano added to a string quartet brings the percussive effect of drums into the ensemble as well as an additional tone color. "Quintet" is a misnomer, the quartet is one polyphonic entity, the piano is another—it is not "five voiced" but a double chorus. Hence the partiality of composers to this combination of piano with strings—in the "trio" the string force is not complete. Mr. Consolo and the four women players were in perfect accord and the telling points of the Brahms work were well brought out. At the close the audience expressed its pleasure over the performance. Misses Mead, Fonaroff North and Littlehales and Mr. Consolo had to bow their acknowledgment again and again. W. H. H.

FRICK JOINT RECITAL TOUR

Baritone and Soprano to Appear Here
During Season of 1914

BERLIN, Feb. 28.—Karola Frick, the Berlin soprano, is to tour the United States and Canada during the season of 1914, in joint recitals with her husband, the American baritone, Romeo Frick. Although Mme. Frick is a *lieder* and concert singer of the most serious type, she had lately gained recognition as a coloratura soprano. After a recent audience before a leading European impresario, who is a representative of one of America's big operatic organizations, this manager volunteered to arrange for Mme. Frick's immediate preparation for the leading coloratura rôles. Such a course is not possible at present, owing to other well-matured plans, including the singer's American tour.

In addition to their second program of songs by American composers, Mr. and Mrs. Frick have been preparing two highly interesting recitals. One is a program of songs and duets by Christian Sinding, the Norwegian composer, who is spending the Winter in Berlin, and the other by Dr. Paul Ertel, the Berlin critic and composer. These programs have been prepared under the personal direction of the composers, and Dr. Ertel will be the accompanist for the recital of his works, while the Norwegian master will probably officiate in like capacity at the Sinding recital.

Springfield Hears Its New Municipal
Orchestra

SPRINGFIELD, MASS., March 12.—Almost 2,000 persons heard the first concert of the new Springfield Municipal Orchestra in the big City Hall. Andres Cornelissen reinforced his forty men with the harmonium and the volume of tone was surprisingly full. The public showed that it is ready for a more ambitious program, judging from its approval of the *Oberon* Overture; the second movement of the "Pathetic" Symphony by Tchaikowsky, a "Faust" Fantasy and the "William Tell" Overture. Arthur H. Turner was so successful in his delivery of an aria from "Elijah" that he was urged to add "The Rosary."

Huss Recital at Ohio College

Mr. and Mrs. Henry Holden Huss gave the closing recital in the "Artist Series" at Wesleyan College, Delaware, Ohio, on Thursday, March 20. In a program which included a number of Huss songs and piano pieces, both artists were received with favor. Mr. Huss scored in several other piano works and had to add extras, while the American group which Mrs. Huss presented won a most hearty response. The recital was spoken of as one of the finest ever given there.

Mme. Julia Claussen

The Distinguished Mezzo-Soprano of

The Chicago-Philadelphia Grand Opera Company
Scores Triumph as "Brunnhilde" and "Ortrud" in Philadelphia



—Photo by Matzene.

The "Record," Philadelphia. Feb. 14, 1913

WAGNER OPERA FINELY GIVEN.

Despite the evident ability of Mme. Stevens, however, another new figure, in the person of the Swedish contralto, Julia Claussen, aroused such enthusiasm that she came near eclipsing her associates.

Mlle. Claussen made her local début last night, and although she was warmly praised, few were prepared for the wonderful voice she displayed as Brunnhilde. With a contralto quality as true and powerful as that possessed by Schumann-Helk in her prime, Mlle. Claussen unites an exceptional range, singing the Brunnhilde music with the greatest ease and brilliancy. Her Valkyrie alone served to send the audience into an outburst of enthusiasm. One of the charms of Mlle. Claussen's singing is the easy manner in which she produces her marvelous tones. She is one of those rare singers who seem, in expressing themselves vocally, to be obeying a law of nature.

Her singing voice, moreover, is not the only admirable quality possessed by this new artist, her acting is quite as replete with grace as could be desired. She has, too, a very beautiful, buoyant carriage—an endowment of inestimable advantage on the stage. Altogether Mlle. Claussen is so remarkable that she will be the sensation of this season when the public awakens to the beauty of her vocal endowment.

The "EVENING TELEGRAPH," Philadelphia. Feb. 10, 1913

"LOHENGRIN" AT THE OPERA.

Julia Claussen, the Swedish contralto, of whom so much had been heard, also made her local début. Her Ortrud proved a vocal and histrionic creation of genuine impressiveness and importance, her delivery of the curse being charged with dramatic fervor and feeling. Her voice is full and rounded; in appearance, she is regal and commanding; and her acting is full of character.

The "EVENING STAR," Feb. 10, 1913

Julia Claussen, Swedish Soprano, Made Local Début as "Ortrud" Saturday Night.

The evening performance introduced to Philadelphia Julia Claussen, the Swedish mezzo, and brought a very large audience to hear "Lohengrin." The audience was the largest which has ever gathered here on a Saturday night, and the performance as a whole was well worthy of it. Mme. Claussen proves to be a find for Mr. Dippel. She has a very big mezzo of considerable range; her scale is even and it maintains the mezzo quality all the way down, while in the upper registers it is clear and true.

"EVENING STAR," Philadelphia. Feb. 14, 1913

"DIE WALKUERE" A SUCCESS.

Interest was directed, of course, principally to the work of Mme. Julia Claussen, as Brunnhilde. This uncommon soprano has interested us from the first and her work in this rôle but intensified the excellent opinion we have held of her.

Brunnhilde is a rôle which taxes the range and the vocalization of any one and the clarity of tone, the certainty of execution, the forcefulness with which she essayed the rôle could not but mark her as an exceptional artist. Her voice is distinctly soprano and her delivery of the Valkyrie's cry was such as to hold any audience through the excellence of tone and the dramatic quality she imparted to what she did.

"EVENING BULLETIN," Feb. 14, 1913

WAGNER'S "DIE WALKUERE."

Julia Claussen Makes Fine Impression as Brunnhilde at the Metropolitan.

Julia Claussen's beautiful singing of Brunnhilde was the point of conspicuous excellence in a meritorious but not particularly well-balanced performance of Wagner's "Die Walkuere" at the Metropolitan Opera House last night. Although she created a favorable impression last week when she made her first local appearance as Ortrud in "Lohengrin" few were prepared for the opulence of tone, for the breadth and power of expression she displayed in her interpretation of the Valkyrie, and her reception was most enthusiastic.

Mme. Claussen's voice is a mezzo-soprano, rich in color and of unusually wide range. She sings, moreover, with a total absence of effort that is as rare as it is gratifying. She uttered the thrilling Valkyrie call with a brilliancy and sweep of tone that awakened instant enthusiasm that was only intensified by the pure and dignified beauty of her summoning of Siegmund to Valhalla and the tenderness of her final appeal to Wotan before she is charmed into the magic slumber. Her acting, moreover, was full of grace and force and this, added to the dignity of her figure and the expressiveness of her mobile features, helped to form the most poetic Brunnhilde seen here in many a long day.

"EVENING TELEGRAPH," Feb. 14, 1913

"VALKYRIE" SEASON'S FIRST "RING" OPERA.

Madame Claussen's Brunnhilde was excellent, vocally and visually impressive. She suggested the dignity that should belong to one of the "choosers of the slain," but none the less she was a demi-goddess who sympathized with the human fallibility of the fated lovers, Siegmund and Sieglinde.

The gods and goddesses of the Norse mythology were thoroughly anthropomorphic. Their attributes were human and they thought and acted as humans. Recognition of this was particularly and properly emphasized by Madame Claussen.

"DIE WALKUERE" AT METROPOLITAN.

"PHILADELPHIA PUBLIC RECORD," Feb. 14, 1913

Julia Claussen's Brunnhilde is Inspiration of Performance.

The part of Brunnhilde is a great lyric opportunity, and with Julia Claussen's entrance one felt a new and vitalizing force in the performance, not obliterating memories of Matzenauer. She uttered the cry of the Valkyries with electrifying exuberance that was prophetic of her splendid disobedience in the endeavor to save Siegmund from his doom; and when she quitted the scene for the first time a vigorous round of applause accompanied her going.

CAVALIERI SOON TO WED. MURATORE?

Agent of the Singers Asked to Arrange for Ceremony in Detroit
March 28

DETROIT, March 14.—Lina Cavalieri and her partner in her present concert tour of this country, Lucien Muratore, the tenor of the Paris Opéra, have decided to be married, according to information received here to-day by the advance agent of the singers. The message contains a request that the agent make arrangements for the wedding on March 28, when they are booked for a concert in the evening in the Light Guard Armory. The prima donna and the tenor have often been reported engaged to marry in the last year or two, but have consistently denied the reports. The message received here to-day, however, is authentic and dispels all doubts in regard to their plans.

Mme. Cavalieri and M. Muratore arrived in the United States in February and have been touring in concert ever since. Mme. Cavalieri's last husband was Robert W. Chanler of New York and their short and troubled experience in matrimony occupied much space in the newspapers. Mme. Cavalieri obtained her divorce in Paris in January of last year and it has been said that she received a \$75,000 settlement.

BOSTON, March 14.—Mme. Lina Cavalieri, who was booked to appear as *Carmen* at the Boston Opera to-morrow night, was taken ill to-day and has sent word to the Opera House that she will be unable to fill her engagement. It is said that her indisposition is so severe that Dr. William R. P. Emerson was obliged to administer opiates to-night. She refuses to give out any statement in regard to the report of her approaching marriage. This will be the second time this season that she has disappointed a Boston audience.

Cavalieri Denies Report

BOSTON, March 16.—Both Mme. Cavalieri and M. Muratore deny emphatically that they are to be married in Detroit or anywhere else. "We are good comrades, nothing more," said Mme. Cavalieri to-day. "We were engaged together for this tour and are therefore traveling companions through America; that is all."

President's Family Eager Hearers of Ganz and Stransky Orchestra

WASHINGTON, D. C., March 17.—The last concert of the New York Philharmonic Society, under Josef Stransky, on March 11, offered a rare treat of compositions, opening with the Overture to "The Marriage of Figaro" and closing with the Dvorak "Carneval" Overture, besides the Schubert C Major Symphony, delivered with great power and comprehension, and Massenet's "Scènes Alsaciennes." The clarinet and cello duet by Leon Le Roy and Leo Schulz was marked by feeling and beautiful tones. The soloist was Rudolph

Ganz, the pianist, who gave the Second Liszt Concerto a masterly presentation, and the audience called the artist many times before the footlights. Mrs. Woodrow Wilson and her daughters occupied a box at the concert and they were most enthusiastic in their applause of Mr. Ganz and Conductor Stransky. W. H.

LESSON-RECITALS BY MME. SZUMOWSKA WIN GROWING POPULARITY



Mme. Antoinette Szumowska, the Distinguished Polish Pianist

BOSTON, March 15.—A series of three "Lesson Recitals" has just been completed at Portland, Me., by Mme. Szumowska, the eminent Polish pianist. These "Lesson Recitals" have created a great deal of interest throughout the country wherever they have been given, as they combine instruction in music with illustration and a finished performance. Mme. Szumowska has that rare quality of imagination and expression of her countryman, Chopin. She plays the true Chopin, whose works to her are a religion. She is exceedingly versatile and in her analyses and interpretations she displays a masterly touch.

She believes that America is as yet too young a country to have a distinctive school of music. It needs more perspective and lacks traditions, and above all lacks the folk songs characteristic of each nation.

Mme. Szumowska has given more recitals during the past season than ever before, which signifies the growing popularity of this class of artistry. She has appeared successfully in New York, and throughout New England, as well as in the Middle West. E.

CLUBS URGE REFORM OF CHURCH MUSIC

Federated Fight for Elimination of
"Commonplace" Tunes in Present-day Hymns

In order to study closely the existing conditions in the domain of church music and to find a way for the introduction of extensive reforms, the National Federation of Musical Clubs appointed a committee on sacred music, which is to submit suggestions tending toward this end at the coming biennial convention at Chicago, April 21 to 26, when it is hoped a very general discussion will follow. The committee believes that church music should preserve the essential and eternal qualities of worship, while adapting itself to the varied and complex needs of modern life, and that church choirs should produce the best sacred works of the old masters and also the finest compositions of such of our moderns who possess a true religious spirit.

Another suggestion of the committee is that competitive prizes be offered by the federation for the best sacred works of any kind. It is also felt that free organ recitals of the greatest church compositions would also help to raise the musical standard and stimulate spirituality. Biblical interpretations are just now in vogue in the form of dramatic recitations given in the churches themselves, sometimes accompanied by appropriate music. Perhaps this effect might be better secured by a real dramatic musical representation.

The committee is also convinced that secular as well as Sunday schools can help to promote the use of music as a factor in moral and religious education by discrimination in the choice of hymn tunes, which need not be popular to the extent of being commonplace. It maintains that the various evangelistic workers should also be prevailed upon to use songs that will uplift their audiences. The music in present use, so the committee insists, is too often of such a character that unless one hears the words, one cannot tell whether it emanates from a gospel meeting, a moving picture show, or a corner saloon.

To bring about the necessary reforms the committee suggests that views on the subject and suggestions of needed changes be collected from ministers, organists, choir directors, singers and members of congregations, and given publicity through the columns of newspapers and magazines, thus creating general interest and securing that consensus of public opinion and that general co-operation without which no permanent reform can be effected.

An interesting feature of a recent meeting of the Schubert Study Club, Stamford, Conn., was the playing of two numbers on a "monochord" by Miss Painter, who invented the instrument. This club devoted another meeting to the subject of orchestral music, with the illustrations performed entirely by a talking machine. "The Musical Cycle of Life" was treated in a recent program of the Litta Society, Pekin, Ill. This program was divided into seven periods, entitled "Infancy," "Childhood," "Youth," "Romantic Period," "Middle Age," "Infirmary" and "Dissolution." A paper on "Musical Therapeutics" was read by Mrs. W. A. Hinckle, of Peoria.

Music written by famous composers who

died during the past year formed the basis of a memorial concert given by the Ladies' Musical Club, Sedalia, Mo. This organization also had its first artist recital, the performer being Herma Menth.

Mme. Birdice Blye, pianist, and Aubrey W. Martin, bass baritone, appeared in a joint recital before the Marcato Music Club, of Clarksburg, W. Va.

Mrs. Charlotte De Muth Williams, violinist, recently played in her final program with the Amateur Musical Club of Chicago, as she leaves shortly to reside permanently in New York. E. W. RULON, Press Secretary.

FERDINAND SINZIG'S RECITAL

Pianist Plays His Own Variations and Courtlandt Palmer Prelude

Deeply appreciative and of goodly size was the audience which greeted Ferdinand Sinzig in his piano recital at Rumford Hall, New York, last Sunday afternoon. Mr. Sinzig displayed technical ease, a singing tone and a vigorous style, while he gave considerable satisfaction on the interpretative side of his art.

Of particular interest was his playing of his own Theme and Variations, which proved extremely pleasing, and a Prelude in D Minor by Mr. Sinzig's pupil, Courtlandt Palmer, the young American composer. The pianist was found to be especially at home in the works of Debussy, of which he played five at the close of the program, while he entered as fully into the classic spirit of Bach, as displayed in a trio of numbers.

Florence Easton Sings for Kaiser

BERLIN, March 13.—Florence Easton, the American soprano and wife of the American tenor, Francis MacLennan, sang for the Kaiser and the diplomatic corps yesterday by royal command. The Kaiser complimented her personally and expressed regret that she and her husband were soon to leave the Berlin Opera for the Hamburg Opera.

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LA PLAINTÉ DU BERGER
LA PETITE ANNE

LA COLOMBIA
CHANT DE TROUVÈRE

LOOTCHINOUSHKA (The birchen taper)

ISSUED AT FIRST as separate numbers, and now for the first time collectively, these songs, paraphrased by Kurt Schindler on original melodies selected from the folk-tunes of different peoples, afford—apart from their artistic perfection—an interesting study in comparative folk-lore, covering as they do a wide range, both in extent of time and in subject matter. The first two are old French melodies, the former from Savoy, the latter from Brittany; *Colombia* is a love-lay of Tuscany; *Chant de trouvère* is based on an authentic air by Raimbaut de Vaqueiras, and is one of the loveliest handed down from the days of Chivalry. In *Lootchinoushka*, four different peasant tunes of contemporary Russia have been interwoven and combined to form a dramatic unit. The English versions have been made by the late Henry Grafton Chapman, by Alma Strettell, and in the case of *La plainte du berger*, by Sigmund Spaeth.

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HONOR VERDI IN SPEECH AND OPERA

Much Heralded Commemoration at the Costanzi—Winning Opera of Rome Municipal Competition Has Successful First Performance—Pradella's Weird "Symphony of Life" in the Futurist Manner Turns the Milk Sour at a Costanzi Tea Party

Bureau of Musical America,
Piazza San Silvestro,
Rome, February 26, 1913.

THE much awaited Verdi commemoration has at last taken place at the Costanzi Theater. Arturo Vecchini, as I forecasted last week, gave the commemorative oration. He told us nothing new about Verdi, but in the phrases of the finished orator pictured the great composer as a man, a musician and a patriot. In the latter character he recalled the great services rendered to Italian unity by Verdi's earlier works, "The Battle of Legnano," "Joan of Arc," "Attila" and "Ernani." From the history of Italian unity it was easy for the orator to pass to Italy's recent victories in Libya and point the moral of what services a great, high-minded musician can render his country.

The opera given for the occasion was an extra performance of "La Traviata," with Rosina Storchio and the baritone, Stracciari, in the principal parts.

On February 20 "Uguale Fortuna," the winning opera of the municipal competition, was given and met with complete success. Vincenzo Tommassini, the young composer—he was born in 1880—began his musical career as a violinist, but soon turned his attention to composition under the direction of Stanislaus Falchi. Hitherto he has been known by a symphonic poem and some chamber music. An opera entitled "Medea" was produced at Trieste, but after a *succès d'estime* died a very natural death. "Uguale Fortuna" was, therefore, considered by his fellow-townsmen as his first serious effort. The libretto of the opera is also by Tommassini, and he has extracted, from a romance of François de Néon, a sufficiency of comic situations to provide the theme for a very amusing little opera.

The scene is laid at Venice in the eighteenth century. On a beautiful moonlit night, while the sounds of a serenade are heard in the distance, two men, heavily cloaked and masked, meet by accident under the balcony of Donna Agnese, a lovely young widow. The rivals begin to fight,

and in the duel their masks drop to the ground and each recognizes in the other a life-long friend, respectively, Don Chrisostom and Don Marco. Explanations ensue, the secret is out, each tries to persuade the other to abandon the widow and seek consolation in some distant town. Don Marco in Paris and Chrisostom in Rome. They part from one another, each believing that his persuasions have been successful. The second scene opens in the house of Donna Agnese, where she is entertaining her innamorata, Don Piero. Suddenly they hear noises in the balcony and on the roof, and Don Marco and Don Chrisostom climb into the room, each intending to persuade the widow to marry him. The widow and Don Piero hide, and a most amusing duet follows as Marco and Chrisostom upbraid one another for ill faith and treachery. Finally they decide to allow Donna Agnese to choose, and she introduces them to the successful lover, Don Piero.

To this amusing theme Vincenzo Tommassini has given some very pleasant and melodious music, following closely in the footsteps of Rossini. The weakest point in the opera is the recitative. The rhythmic accentuation of the words is often lacking and appears inefficient and dry.

This short opera was well received. It shows great promise for the future, and we hope that on the next occasion the composer will venture on something more daring. His success would have been greater on this occasion if the artists chosen had been up to the standard, but Corradetti and Schotter, the baritone-bouffes, were more intent upon accurately rendering the music than upon giving a good interpretation of the comic rivals. Signorina Gilda della Rizza, as the widow swallowed her words in quite a funny manner, and the part of Don Piero was hardly suitable to that excellent actor and singer, di Giovanni.

Futurist Clowning by Pradella

On the afternoon of February 21 the first of the "five o'clocks" arranged by the Costanzi direction presented futurist pictures, prose, poetry and music. Futurist music was represented by a composition by Maestro Pradella, who in the past has done good work on rational lines. Why a composer who has made a certain name for himself by the excellence of his compositions—his opera won the prize at Bologna and several of his instrumental compositions are known and appreciated by concert-goers in Italy—should suddenly develop the attributes of a musical clown it is hard to say. The "symphony of life" with which he turned the milk sour at the Costanzi tea party on Thursday was a series of the most artificial and strange discords, the most insistent fifths, the most chaotic acrobatics. In it all was mixed the blast of trumpets, breaking of furniture, the beating of drums and the smashing of plates. The directions to the orchestra were modernized thus—*di corsa, ballando, ansiosamente, con libidine, halt*, etc. An insane asylum might have offered a more pleasing "symphony of life." The only surprise was that Pradella did not conduct his composition with his feet. Let us hope that the reception he got was sufficiently hot for him to return to saner methods.

On February 25 "La Gioconda," by Ponchielli, was produced at the Costanzi. The production had been awaited with impatience, as it meant the return to the Costanzi of another Roman favorite. Signora Juanita Capella, who for some months past has been dangerously ill. The welcome accorded her last night was of the heartiest, and it was greatly increased when it was

found that the dangerous fever from which she had been suffering had in no way impaired her vocal organs. She makes an ideal *Gioconda*, and whether portraying the jealousies and the passions or the love and resignation of the beautiful Venetian, gave a perfect interpretation of the many-mooded lady. The tenor, Taccani, was excellent as *Enzo*, and Stracciari as *Barnabas* sang with splendid nobility. A newcomer, Signorina Gabriella Besanzoni, took the part of the blind girl and had a favorable reception.

Future Plans of the Costanzi

Owing to the failure of Gabriel d'Annunzio to put in an appearance, the plans of the Costanzi have been considerably altered. "Fedra," which should have been produced under his stage management, has had to be abandoned, at any rate for this season. The rehearsals of the second prize opera, "La Leggenda della Sette Torre" ("The Legend of the Seven Towers") are now in progress, and the work will be produced next week. "Arabesca," another new opera, will also be staged. Meanwhile the changes are being rung on "Isabeau," "Rigoletto," "La Gioconda" and "Uguale Fortuna," which is given as a curtain raiser to "Rigoletto."

The second half of the season's program at the Augusteo began on Sunday with a concert directed by Antonio Guarneri. His reception was clamorous, partly on account of his high musical capabilities and partly because he recently fled from a Vienna theater where he was conductor. His flight was due to musical reasons, but anyone who gets into trouble in Austria is acclaimed in Rome—except at the Foreign Office. He has chosen to open the program with Dvorak's "New World" symphony, and it was a pity that the execution of this piece was spoiled by the church bells next door to the Augusteo, which obliged Guarneri to stop the orchestra until quiet was resumed. The overture to "Oceana," by Smeralda, fared rather worse, but the symphonic poem, "The Swan of Tuonela," by the Finnish composer, Sibelius, was uninterrupted and greatly appreciated by the audience. "Waldweben," from "Siegfried," and the "Funeral March" from "Götterdämmerung," closed the concert, and, being favorites of the audience, were well received.

Among the conductors engaged for the rest of the season are Renzo Bossi (with his brother Enrico at the organ); Bernardo Molinari, Gino Marinuzzi (who has just completed an opera); Arturo Bodanzky and Richard Strauss. Among the soloists are Fritz Kreisler, Alfred Sittard, organist; George Boskoff, pianist, and Mario Corti, violinist.

J. A. SINCLAIR POOLEY.

George F. Boyle's Piano Students Give Peabody Recital

BALTIMORE, March 10.—A recital of high merit was given at the Peabody Conservatory, March 5, by advanced piano students under George F. Boyle. Piano Concertos by Bach and Mozart were played excellently by Mona Jelliman and Carrie Fuld. Especially pleasing was Debussy's Minuet and Scene de Ballet from "Petit Suite" for four hands, delightfully played by Jane Wood and Avery Baker. Various works were artistically interpreted by Daniel Wolf, Virginia Ambler and Selma Tieferbrun.

W. J. R.

Reception by Carrie Bridewell

Mrs. Lemuel C. Benedict (Carrie Bridewell, the operatic contralto), gave a musicale and reception at her home, No. 171 West Seventy-first street, New York, March 9. The artists were Martina Johnston, violinist, and Carrie Torriani, pianist. Among the guests were Mme. Nordica, Mme. Sembrich, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Frank Damrosch, Professor Mott, Mme. Alice Garrigue Mott, Emma Thursby, Hedwig Reicher, Miss Callender, G. Dexter Richardson and others prominent in musical and art circles.

Barrère Ensemble Plays for People's Symphony Club

Having paid especial attention this winter to a study of the importance of wind instruments in modern orchestras, the People's Symphony Club of New York presented the Barrère Ensemble at Cooper Union March 6 to illustrate the subject in the most distinguished manner possible. On the program were a Serenade in E Flat by Mozart, Sylvio Lazzari's Suite for eight instruments, the "Little Symphony" by Gounod and the "Suite Gauloise" by Goury.

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NOTEWORTHY PROGRAM OF MRS. HECKSCHER'S COMPOSITIONS "ROMANCE" PROGRAM BY PHILHARMONIC

American Woman's Genius Displayed to Good Advantage in Orchestral, Song, Cello and Violin Works—Distinguished Artists Enlisted in Concert

LAST Friday evening at Aeolian Hall, New York, Celeste D. Hecksher gave a concert of her own composition. She had the assistance of the New York Symphony Orchestra, conducted by Alexander Saslavsky; Florence Hinkle, soprano; Efrem Zimbalist, violinist, and Hans Kronold, cellist. The orchestral numbers were all dances, a Suite in five movements entitled "Dances of the Pyrenées," three of which opened the program, and two other dances, an "Asiatic Dance," from an opera, "The Flight of Time," which was repeated, and on "Old French Dance." With the exception of the "Valse Lento (Pastorale)," which had more of the "pastorale" in it than of the "valse," and which included a charming solo for viola d'amour, all the dances were strongly rhythmic, full of color, leaning heavily on effects from the percussion instruments.

The songs, "Serenade," "Norse Maiden's Lament" and "Pourquoi je t'aime," were sung by Miss Hinkle, who put into them so much sheer vocal beauty that she had to repeat the "Lament." The other songs with orchestra, "The Folded Rose" and "Music of Hungary," were also enthusiastically received. Mr. Kronold played the Romance for cello with orchestra, a work which is replete with melody and which does not force the apparently unwieldy instrument to effects foreign to its nature. Mr. Zimbalist, with his regular accompanist, Samuel Chotzinoff at the piano, played the Suite "To the Forest." It is in four movements, "The Ride," "Rest," "Dance of the Wood Nymphs" and "The Return," and is gratefully written for both instruments. In it is also to be found the true feeling of the woods and Mr. Zimbalist's playing, in his best style, presented the work to the greatest advantage.

Mr. Saslavsky conducted the orchestral numbers with the vim and vigor called for by their strong rhythms and also with due regard for the delicacy of the scoring in the accompaniments. Edward Rechlin played the accompaniments for Miss Hinkle's songs sympathetically.

It was indeed an enjoyable concert and one which reflected great credit on com-



Celeste D. Hecksher, the American Composer, from an Oil Painting

poser and performers alike. If records are right it was the first orchestral concert ever given in this city by an American woman composer.

Mrs. Hecksher has demonstrated by the works presented at this concert that she is the possessor of a melodic gift which is quite unusual in these days of half-inch themes and still more abbreviated motives. Whether she writes for the orchestra, for the violin, the cello or for the voice she keeps in mind that all-important fact,

namely, that the public "likes a tune," to put it bluntly. And the enthusiasm which was noted throughout the evening was created accordingly. There is more in compositions of this kind than can be gotten by aimless tonal wandering, which so many contemporary composers seem to revel in. American music is indeed coming into its own when it can list among its exponents a woman whose gifts are as notable as those of Mrs. Hecksher.

W. H. H.

LAURELS FOR EVAN WILLIAMS

Milwaukee Audience Gives Hearty Greeting to Popular Tenor

MILWAUKEE, WIS., March 17.—Evan Williams, the Welsh tenor, was heard in a concert at the Pabst Theater Sunday afternoon, March 9, assisted by Pearl Brice, violinist, and Winogene Hewitt, organist, with Elizabeth Tucker as accompanist. Williams sang with his customary sweetness of tone and feeling, his numbers being chiefly recitatives and arias from oratorios, for which he has been esteemed here for many years. He sang works of Handel, from the "Creation," by Haydn, Mendelssohn, Weingartner, Barnby and Sullivan, while "Ave Maria" was well done with the assistance of Miss Hewitt at the organ, Miss Tucker at the piano and Miss Brice playing the violin obbligato, and followed with an impressive reading of "Hosannah." Attributes of strength and tenderness, joy and sadness, as expressed in song, made the recital noteworthy. The applause was sufficiently insistent to bring the tenor back for several encores, which consisted of "A Perfect Day," "Charity," "Murmuring Zephyrs" and "All Through the Night," sung with exquisite effect. The local assisting artists also gained new laurels through their splendid work which the audience acknowledged and Mr. Williams accorded with full credit. The concert was a big success, much of which is due Mrs. Clara Bowen Shepard, the local impresario, under whose direction the concert was given. M. N. S.

Princeton Student Orchestra Plays an Ambitious Program

Members of the Princeton Club, New York, heard a concert on March 13 by the Orphic Order of Princeton University. This undergraduate organization for the spread of musical culture has been fostered encouragingly by Rudolph E. Schirmer, one of its organizers, and last week's program was the most ambitious which it has undertaken. Under the baton of J. M. Beck of New York the society's orchestra gained commendable results in the Chopin Polonaise "Militaire," Schubert's "Unfinished" Symphony, the Tchaikowsky "Chanson Triste" and the Suite, "In the South," by Nicodé. An interesting feature was the String Quartet in D Major, written for the Orphic Order by Mr. Beck, while James Rose sang "Ah! Moon of My Delight," from "In a Persian Garden."

Mildred Potter as Memphis Orchestra Soloist

The Memphis Symphony Orchestra engaged Mildred Potter as a soloist for its concert of March 14. Other engagements which Walter Anderson has closed for the popular contralto and which involve three engagements in three days, are: April 14, Pittsfield Choral Society, in "The Messiah"; April 15, Paterson Orpheus Club; April 16, Columbia University Choral Society, Carnegie Hall, in the "Music Maker."

These are to be followed by a festival tour with the Boston Orchestra from April 21 to May 10.

PEABODY SUMMER COURSE

Baltimore Music School to Conduct Session of Six Weeks

BALTIMORE, March 17.—Arrangements have been completed for the Summer School of the Peabody Conservatory of Music, which will be in session for six weeks from July 1 to August 12. The Peabody is an endowed institution with an unusually thorough equipment and the staff of teachers selected for the Summer work is extremely strong, containing men of international reputation, among whom are George F. Boyle, pianist; Bart Wirtz, cellist; J. C. Van Hulsteyn, violinist; Harold D. Phillips, organist; Charles H. Bochau, baritone, and others of enviable musical reputation. The curriculum will consist of piano, organ, violin, cello, singing, composition, harmony, solfeggio, courses in public school music, musical interpretation, musical history, normal training, analysis and keyboard harmony.

During the same period of six weeks the Johns Hopkins University, of Baltimore, will also conduct a Summer school, so that students of either institution may take up supplementary studies at the other. The university courses will be extremely comprehensive and will include many that would especially recommend themselves to musicians. Among these are English, French, German and Latin. The Peabody school will be under the direction of Frederick R. Huber, who is connected with the conservatory as a member of the piano staff.

Schumann, Schubert and Mendelssohn Symphonies Well Given by Stransky

There may have been some who feared that the "Romantic Composers" program which Josef Stransky offered at the New York Philharmonic concert on Thursday evening of last week was going to be a bit trying, owing to the inclusion on the list of no less than three symphonies, Schumann's "Rhenish" in E Flat, Schubert's "Unfinished" in B Minor and Mendelssohn's "Scotch" in A Minor, to which was prefixed Weber's "Preciosa" Overture.

But Mr. Stransky's ever-ready gifts, in which versatility of style figures as prominently as anything, soon dispelled whatever fears there were and an audience of good size was kept interested till the close of the evening. It is a pleasant contrast to hear a concert now and then without a soloist; for soloists, with few exceptions, break up the general scheme and prevent a unity of effect in orchestral concerts.

The Philharmonic Orchestra has not been in finer form in a long time than on this occasion when it played with elasticity, freedom and fullness of tone, warmth and solidity and responded in the minutest details to Mr. Stransky's wishes. Schumann has unjustly been charged with having scored his symphonies wretchedly. There are, to be sure, weak spots from the standpoint of the orchestral technician in all the four symphonies, but the one heard this time and the B Flat Symphony, No. 1, are far better in this particular than are the second and fourth. There is a wealth of color in this "Rhenish" Symphony and Mr. Stransky had prepared it in such a way that it was heard to the greatest advantage.

Likewise happy was his reading of the immortal posthumous work of Schubert, a symphony which one cannot hear too often. It seemed, however, a bit unnecessary to make the repeat in the first movement; if only conductors and instrumentalists would realize that we do not require to-day that themes be stated to us over and over again!

Weber's little overture is slight music, but was charmingly done, with rhythmic grace and precision. But the Mendelssohn "Scotch" Symphony (which is far more Mendelssohnian than it is Scotch) was very welcome. It was beautifully presented and applauded as insistently as the other works. In a box sat a great Mendelssohn exponent, the distinguished German pianist, Max Pauer, who a few months ago defied custom and made his American debut in a Mendelssohn concerto. Enthusiastic over the symphony, he applauded it to the echo. A. W. K.

Myrtle Elvyn to Return

After an absence of one year which has been devoted to study the brilliant young American pianist, Myrtle Elvyn, will return to the American concert stage, and is engaged to appear as soloist with the Theodore Thomas Orchestra at the May Festival at Mt. Vernon, Ia., on May 24. Miss Elvyn's new managers, the Concert Direction M. H. Hanson, have already secured for her a great many engagements for the season of 1913-1914. After her Iowa engagement Miss Elvyn will sail for Europe, returning in October to begin her concert tour.

Zimbalist Plays in East Orange

At the Women's Club, in East Orange, N. J., under the direction of Mrs. William S. Nelson, Efrem Zimbalist, the young Russian violinist, gave a recital on Thursday evening, before a large audience. The program consisted of the Vivaldi's A Minor Concerto, the Prize Song from "Meistersinger," and compositions by Cyril Scott, Gretchaninoff-Lutsky, Svendsen, Grieg, MacDowell, Zimbalist and Hubay. There was much applause. S. W.

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John C. Freund's Views of Musical and Artistic Conditions Endorsed

To the Editor of MUSICAL AMERICA:

I read with pleasure and interest your interview published in the *Times* of Sunday last. I wish to congratulate you upon "the salon idea," which contains a noble suggestion, fraught with the grandest and most beneficent possibilities. I hope someone will carry out the idea—and what an aid to American music and art would such assistance be!

Sincerely yours,

JOSEPH I. GREEN.

City Court of the City of New York,
March 11, 1913.

To the Editor of MUSICAL AMERICA:

I have read the grand interview with Mr. John C. Freund in the *New York Times* with the deepest interest and admiration.

Mr. Freund is to the musical world what Morgan is to Wall Street, as I have realized for many years. I hope he will let the general public hear often from him, that he may be known generally as I know him.

Very truly yours,

C. CROZAT-CONVERSE.

Highwood, N. J., March 12, 1913.

To the Editor of MUSICAL AMERICA:

I read with interest the interview with Mr. Freund in the *New York Times*, which is a remarkable story in itself. Its great significance is the fact that Mr. Freund seems to have been able to keep the balance between the ideal and the real, the spiritual and the material issues. His summing up of American fundamentals is wonderfully direct and clear, more so than it has been said by any of our modern writers since I began to call myself an American.

Yours sincerely,

IVAN NARODNY.

The Slavic-American League, New York,
March 14, 1913.

To the Editor of MUSICAL AMERICA:

I have read, with much interest, the article in the *New York Times*, of March 9, on "real music and art arising out of a sea of fake," and wish to congratulate Mr. John C. Freund on his masterly exposition of art conditions in our country.

We are so accustomed to hear uninformed foreigners speak slightly of us and our achievements, that we, as Americans, have almost reached the stage of believing that what they say is true.

By all means lend a helping hand to the aspiring, striving American artist. All honor to the pen of Mr. John C. Freund. May he long wield it for the benefit of the artists of his adopted country.

Very truly yours,

WILLIAM J. FALK.

New York, March 12, 1913.

To the Editor of MUSICAL AMERICA:

In the interview with Mr. John C. Freund, which appeared in the *New York Times* of the ninth, he has so ably analyzed

conditions and so logically advanced the solution of the American artist's vital problem, that I must express my appreciation and hope that his timely suggestions may stimulate to the much-to-be-desired result.

Very sincerely,

FRANCIS WILLIAM VREELAND.

New York, March 11, 1913.

To the Editor of MUSICAL AMERICA:

It is sincerely to be hoped that Mr. Freund will continue to keep up the fight against the fake in art and music which was so admirably described in the interview with him in the *Times* of last Sunday. I cannot express to you how heartily I am in favor of such propaganda, for the reason that in my experience as a singer and teacher in New York, for some years, I have come across instance after instance where young people have been defrauded of their means by those who were absolutely unable to teach them, even the rudiments of the art of singing.

I am convinced that the reputable members of the profession will be only too glad to support Mr. Freund in this crusade.

I think the editor of the *New York Times* deserves great credit for taking up these questions and giving a man of Mr. Freund's long experience an opportunity to hit out from the shoulder at abuses which should long ago have been exposed and handled without gloves.

Truly yours,

PAUL DUFAULT.

New York, March 15, 1913.

To the Editor of MUSICAL AMERICA:

American artists owe a debt of gratitude to you for the most lucid as well as just exposition of their position, which you made in the *New York Times* last Sunday. They do not want to be patronized because they are Americans, but because they deserve it. And above all, they do not want to be discriminated against because they are Americans.

The plea that our wealthy people should stop paying out millions for fakes in the shape of "old masters" and devote some of the money to purchasing the works of American artists who have ability is summed up by you pithily in the interview when you say:

"Stop patronizing fakes, and commence to encourage art."

Truly yours,

LEROY CARTER.

New York, March 12, 1913.

To the Editor of MUSICAL AMERICA:

The interview in the *New York Times* with Mr. Freund is excellent. He shines in it as he should. Some of his clear-cut sayings on the hope-giving side of life I used in a letter I was then writing to a paper about Alfred Noyes, the English poet, for whom America is the best place for idealists. Here better than in doubt-breeding England one can have his dreams and weave them into the web and woof of his daily life.

Success and sunshiny days to your Mr. Freund.

COLLINS PUMPELLY.

New York, March 13, 1913.

To the Editor of MUSICAL AMERICA:

The article entitled "Real Music and Art Rising Out of the Sea of Fake" in the *New York Times* gave me much pleasure. I have read the story carefully. It shows that Mr. Freund is a man of great ability.

W. E. CASTLOW.

Meriden, Conn., March 14, 1913.

To the Editor of MUSICAL AMERICA:

Whoever wrote the article about Mr. Freund and his views on music and art, which appeared in the *New York Times*, succeeded in creating a beautiful as well as clever article. Mr. Freund tells the truth and shows some new points of view

which, put into practice, would certainly elevate the artistic standard of the country.

The reminiscences of old New York in the article, and the difficulty of artistic work in earlier times, are exquisite.

(Rev.) L. DESMET.

Adirondacks, N. Y., March 14, 1913.

To the Editor of MUSICAL AMERICA:

I enjoyed Mr. Freund's interview in the *New York Times* so much—it was so far-reaching and touched the vital needs. I was especially interested in the musical salon idea. I have always thought about that, and it would be a great satisfaction to me to see it started.

Your paper is great—so clean—and with Arthur Farwell's fine psychological writing I consider it the paper of the age. I trust Mr. Freund may stay at the helm many years.

EVA HEMINGWAY.

Grand Rapids, Mich., March 14, 1913.

To the Editor of MUSICAL AMERICA:

I have read, with much interest, the interview with your Mr. Freund in the *New York Times* of last Sunday.

How true and ringing is the point he makes that the American artist should not be discriminated against because he is an American!

With regards,

S. J. WOOLF.

256 West 55th St., New York, March 11.

To the Editor of MUSICAL AMERICA:

Mr. Freund's views on musical conditions, as they are and were, are intensely interesting and instructive.

Very truly,

ROBERT GRAU.

Mt. Vernon, N. Y., March 13, 1913.

SEMBRICH IN SYRACUSE

Received with Enthusiasm—Hearty Applause for Ysaye, Too.

SYRACUSE, N. Y., March 13.—Mme. Sembrich's concert here last Thursday evening, in which she was assisted by Frank La Forge, pianist, and Giulia Casini, 'cellist, won the hearty approval of a good-sized audience. The applause was so insistent that Mme. Sembrich graciously added many numbers to her rather short program. Her singing of a group of German songs showed her great artistry, especially in "Wohin," Schubert, and "Widmung," Schumann. Mr. La Forge shared the honors of the evening with Mme. Sembrich by his beautiful accompaniments, and also on account of several of his songs which Mme. Sembrich sang. Mr. Casini also gave much pleasure to the audience.

In spite of an unusually large number of violin recitals here this season Eugen Ysaye drew a large audience Sunday evening at the Empire Theater. His playing created the greatest enthusiasm. He was recalled time and time again, but responded to an encore only at the end of his program. Camille Decreus, both as accompanist and soloist, made a decidedly favorable impression. He also responded to an encore.

At the last meeting of the Salon Musical Club Schumann was the composer studied. Prof. Iliff Garrison played the Schumann Sonata in F Sharp Minor with beauty of tone. Ruth Thayer Burnham, Pauline Banner and Helen Blanding sang songs by Schumann. Kathleen King gave an interesting talk on Schumann's life and works.

L. V. K.

Clara Jaeger Gaining Prominence in the Concert Field

Clara Jaeger, a young soprano, who, according to Manager Marc Lagen, is "a great discovery," has been singing in numerous concerts this season. She appeared with success in Utica with Cornelia Rider-Possart and on March 14 at a concert given by Udo Gossweiler, at Wallace Hall, Newark. Miss Jaeger is a leader in the social life of Montclair, where her family has a magnificent villa, which is the scene of many social and musical gatherings. Next season Miss Jaeger will make an extended tour and will also be associated in

concerts with many celebrated artists. She will give a New York recital either this Spring or early next Fall.

HOSPITAL FUND CONCERT

Auditors Welcome Lilla Ormond Dennis After Absence from Concert Stage

Various popular artists united in a concert for the benefit of the Night Camp Auxiliaries of the New York, Throat, Nose and Lung Hospital at Aeolian Hall on March 13. Not the least interesting feature of the occasion was the fact that it marked the first public appearance of Lilla Ormond Dennis in New York since her marriage. The mezzo-soprano displayed the same velvety tones and graceful delivery which had characterized her singing previously, and the charm of her personality was once more appealing to the audience. Her delicacy as a *chanson* singer was manifested in "Le Colibri," by Chausson; "Connaissiez-vous mon hirondelle?" and her favorite "Vous dansez, Marquise," by Lemaire, while she later offered a charming group in English.

Paul Reimers gave evidence of his finished art in three *lieder*, and he also showed how effectively Debussy can be sung by a Teuton, in the characteristic "Fantoche." Bonarios Grimson contributed a dignified and musically performance of two movements from the Grieg Sonata in G, while he won much applause with Kreisler's "Caprice Viennois." A pleasing young soprano was revealed in Blanche Manley in the "Jewel Song," from "Faust," which gained several recalls. Satisfying accompaniments were supplied by Theodore Flint, while Daisy Green officiated at the piano for Mrs. Dennis.

K. S. C.



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MME. BUTT'S FIRST CHICAGO CONCERT

Long Deferred Engagement with Kennerley Rumford Highly Successful—Chamber Music and a New Quartet

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 17, 1913.

THE much-deferred appearance of Mme. Clara Butt and her husband, Kennerley Rumford, finally fell upon one of the stormiest nights of the year. They sang at Orchestra Hall on Thursday evening of this week, and the weather kept many from attending. It has been some fifteen years that Mme. Butt has been unheard in Chicago.

It is evident that Mme. Butt's programs are built to please, and they contain an admixture of songs from all nations such as have proved their popular worth for the most part for many years. Such, of course, is "The Lost Chord," which closed the program and which received a really remarkable interpretation. "The Leaves and the Wind," by Franco Leoni, had even less to recommend it, and there was also included the most hackneyed of all MacDowell's songs, "Thy Beaming Eyes," in Mr. Rumford's second group. Mr. Rumford's group of German songs included the familiar Strauss *lieder* "Allerseelen" and "Traum durch die Dämmerung."

A hint of the field in which Mme. Butt probably won her greatest fame was contained in her oratorio selections, two excerpts from forgotten Handel works, sung in the grand style with great beauty of tone and always with perfect enunciation. In the latter respect Mme. Butt excels to an extreme degree. Her voice itself is a remarkable example of the richness with which nature at times endows a mortal, and in so far as she confines herself to this natural quality her voice is of compelling charm.

The Brahms "Von ewiger Liebe," Schumann's "Der Nussbaum" and Schubert's "Der Wanderer" completed her German offerings. The two artists contributed also a rather sentimental ensemble number, "Night Hymn at Sea," by Goring Thomas. In this Mr. Rumford's excellence of enunciation and genial stage presence made him a worthy partner for Mme. Butt, and for their encore they added that sentimental ditty which has to do with "The Keys of Heaven" and "Madam, Will You Walk?" Besides two encores repetitions were demanded of both Debussy's "Mandoline" and Graham Peck's "The Early Morning."

Sametini and Reuter in Joint Recital

Tuesday evening's joint recital, given under the Wessels & Voegeli management in the Fine Arts Theater by Leon Sametini, violinist, and Rudolph Reuter, pianist, both of the Chicago Musical College, was an artistic event of more than passing interest, especially considering the fact that both artists are comparatively new to Chicago audiences and have come here with reputations secured afar, of the caliber none too easy to live up to as a steady diet. An excellent ensemble was maintained in the opening and closing numbers, both of which were sonatas for piano and violin, the former the A major, op. 100, of Brahms and the latter a new work by John A. Carpenter, a Chicago composer, the work on this occasion receiving its first public performance.

Considerable interest is attached to Mr. Carpenter's work, not alone on account of his residence here but because of some excellent work he has already accomplished, the promise of which to a large extent is borne out in the present example. The two short middle movements, an *Allegro* and a *Largo mystico*, brought out some splendid thematic material developed along lines which were modern without any apparent striving for an unnatural effect. As much cannot, however, be said of the first and last movements, for some of the bizarre coloring and involved development were more ultra-French than American.

Mr. Sametini's solo offerings were the Paganini D Major Concerto, the Adagio and Fugue from Bach's G Minor Sonata for violin alone, Wieniawski's "Légende" and Kreisler's "Caprice Viennois." Strange to say, the two Bach movements were not only among the best of his offerings, but were cordially received on the part of the audience. The piano offerings of Mr. Reuter consisted of Chopin's "Barcarolle," two Godowsky transcriptions from Rameau, "Sarabande" and "Rigaudon" and a D Flat Intermezzo by Max Reger, besides the big Brahms Variations on a Theme by Paganini. The latter number was a test not only of the virtuosity but of the musicianship of the pianist, and in essaying such a task Mr. Reuter demonstrated successfully that he is a musician of serious purpose. Word should not be omitted in praise of the accompaniments supplied to Mr. Sametini by Mary Edwards.

A number of excellent novelties were presented at a recital in the Fine Arts Theater on Wednesday evening, given by Mr. and Mrs. Herbert Butler, violinist and pianist, and Jennie Johnson, all of the American Conservatory of Music. Considering the fact that Mr. Butler, upon whom fell the brunt of the program, is occupied for the most part by the assiduous business of teaching, it is creditable that he was able to make so excellent an impression by his powers as a soloist before a public which is, to say the least, satiated with artistic offerings of every kind. The principal novelties were two suites for violin and piano, one in D Minor by York Bowen and the "Tallahassee" Suite of Cyril Scott. These works, in the words of Felix Borowski, "are by English writers of the young and radical school. Both are men of talent; both are bitten by the Debussyan microbe, and neither is, as to his idiom, British. The gifts of York Bowen include melodic invention, but his harmonization is bizarre, not because it is the natural expression of an original genius, but evidently because Mr. Bowen was determined not to be left behind in the race to the goal of progress."

Aside from these two works Mr. Butler essayed the first movement of the Brahms Concerto, closing the program also with a Berceuse by Zsolt and "Czardas" by Tidiyar Nachez. A group of modern songs contributed by Miss Johnson contained selections from three Chicago composers, including Arthur Olaf Andersen's "Ave Maria," "Night Whisperings," by Adolph Weidig, and "Love's Rhapsodie," from the pen of Mr. Butler. It is also a pleasure to record the fact that Mr. Butler's appearance was greeted by an audience which was above the average in size and enthusiasm of those customarily accorded a local artist, for verily it still remains that an artist is not without appreciation save among his own colleagues.

Cycle Quartet Makes Début

A new singing organization, the Chicago Cycle Quartet, made its local obeisances before a very distinguished audience on Friday evening at the Fine Arts Theater with a mixed program which included solo numbers for each member in addition to the ensembles. The unaccompanied selections were undoubtedly of less effectiveness than those with piano, probably showing the impress of "newness," which wears off only after the due seasoning of many seasons. Probably the most pretentious numbers of those offered were the ones which made up the short cycle, "Prairie Pictures," whose composer, Liza Lehmann, characterizes it as the "result of travel through those parts of America where the remains of a poetic if primitive race still linger." The work, while not of compelling interest on a first hearing, is yet capable of some excellent effects which will make it a valued addition to the literature. The personnel of the quartet is Harriet Case, soprano; Jessie Lynde Hopkins, contralto; George Brewster, tenor, and Dr. Carver Williams, bass, with Daisy Waller Stephen as the pianist and Edwin L. Stephen as the manager.

A program on Tuesday afternoon in Mandel Hall, given under the auspices of the University of Chicago, presented Alice Nielsen in a song recital program before a large and appreciative gathering. Besides three operatic arias and a group of old English there were many of the modern French, German and English songs which had proved most popular on her recent program given in Orchestra Hall. The Debussy "Mandoline" and Rimsky-Korsakow's "Song of the Shepherd Lehl" were especially pleasing, as was also Bernberg's "A Toi."

Saturday morning's program of this week at the Chicago Musical College, given in the Ziegfeld Theater, presented advanced students in the piano, violin and voice departments. Four pianists presented movements from the concertos of Mendelssohn, Rubinstein, Grieg and Tchaikowsky with Karl Reckzeh at the second piano. These four young women were Marie Burge, Hilda Erickson, Julia Kryl and Pearl Barkdall. Josephine Kryl, who won the competition for a free scholarship under Sametini, played the Paganini D Major Concerto or such as is left of it in the Wilhelmj arrangement. Beryl Brown and Corinne Ayres sang operatic arias from "Le Cid" and "Faust," Miss Ayres adding Edward German's "Roses in June."

A Saturday afternoon recital in Kimball Hall, under the auspices of the American Conservatory of Music, presented Louise Hattstaedt, soprano, and Marie Bergersen, pianist, in a program containing some well-chosen numbers. Miss Hattstaedt was

pleasing in two of the dainty traditional French Bergerettes from the group collected and arranged by Weckerlin, former librarian of the Conservatoire. There were also songs by Massenet, Hübner, Schumann, Brahms and Franz, besides two numbers from Amy Woodforde-Finden's "Indian Love Lyrics" and Rogers's "Love Has Wings." Miss Bergersen offered an Intermezzo and Capriccio by Brahms, be-

sides two Liszt numbers and two movements from Ernest Schelling's "Suite Fantastique."

The work which is to be given at the last of the Apollo Musical Club's concerts this season on Monday night, April 7, is Berlioz's "Damnation of Faust," an offering which has not appeared on Chicago concert programs for eleven years.

NICHOLAS DEVORE.

STOCK'S ORCHESTRA IN MICHIGAN

Roderick White, Soloist at Grand Rapids
Concert of Chicago Instrumentalists

GRAND RAPIDS, MICH., March 11.—Through the instrumentality of J. W. Beattie, director of music in the public schools, and leader of High School Orchestra,



Roderick White, Soloist With Chicago Orchestra in Grand Rapids and, in Circle, J. W. Beattie, Director of Music in Grand Rapids Schools

Grand Rapids enjoyed two concerts by the Theodore Thomas Orchestra under the leadership of Frederick Stock, yesterday afternoon and evening, at the Central High School Auditorium.

The Chicago Symphony Orchestra needs no comment in detail, as every musical color and emotion were portrayed to the satisfaction of the most fastidious.

Roderick White, a gifted violinist, of Grand Rapids, was soloist, playing the Concerto No. 3, B Minor, op. 61, by Saint-Saëns. Mr. White has a natural technic and his work is sincere and intelligent.

E. H.

Paulist Choristers in Fine Program Before Big Audience

CHICAGO, March 12.—The second appearance of the Paulist Choristers, under the direction of F. Wight Neumann, in the Studebaker on Sunday afternoon brought a sold-out house and much consequent joy to the worthy singers. With the serious ecclesiastical offerings there were provided also the modern intoxication of an Arensky Serenade and the lilting lightness of our compatriot Eric DeLamar's "The Devil's Awa," both of which were given an interpretation of notable excellence in the extremes of dynamic power as well as flexibility and beauty of tonal investiture. Instead of announced numbers by Saint-Saëns and Giordani, there were, by request, Gounod's "Ave Verum" and Arcadelt's "Ave Maria," which were set forth with ideal delicacy, as was also "Ave Maria Stella," by Grieg. Assisting the choir was a string quartet of players from the Thomas

Orchestra, and most effective indeed was their support. It is a considerable tribute to the musical value of the education which Father Finn has gradually and imperceptibly been giving to his audiences that the Haydn Adagio, which the string quartet was permitted to play as one number on the program, was received with close interest and unbounded enthusiasm. The daily rehearsals which the permanent nature of their organization permits cannot but build up an ensemble which is unique among choral bodies.

N. DEV.

Monster Berlin Audience Applauds Carl Flesch

BERLIN, March 1.—For a musical treat of exceptional quality the writer was indebted to that eminent violinist, Carl Flesch, whose concert of February 27, with the Philharmonic Orchestra, under the baton of Camillo Hildebrand, was attended by an audience that occupied every seat in Beethoven Saal. In the Mozart D Major Concerto Herr Flesch found ample opportunity to display anew that elegance of phrasing, irreproachable technic and transcendent powers of execution that have so often characterized his playing. The second number of the program brought a welcome surprise in the form of that much neglected A Minor Concerto, op. 82, of Glazounow, which, despite its elaborate orchestration, never fails to delight. The recital terminated with the A Minor Concerto, No. 5, op. 37, by Vieuxtemps, and for some considerable time thereafter Herr Flesch was kept busy acknowledging the enthusiastic plaudits of the monster audience.

F. J. T.

Godowsky Draws Biggest House of Art Society Series in Pittsburgh

PITTSBURGH, March 17.—One of the largest audiences that ever attended a recital given under the auspices of the Art Society of Pittsburgh gave Leopold Godowsky a hearty reception at Carnegie Music Hall last Friday night. The noted pianist was at his best and the program which he presented was notably artistic. His interpretation of the E Flat Sonata of Beethoven was as masterly as any ever heard in Pittsburgh. Two of Mendelssohn's works, a Song Without Words and the "Spinning Song" won tremendous applause and evoked an encore. Brahms's Variations were perhaps the best of his offerings and he handled all of the difficult passages with distinction. Others of his offerings included a "Pastorale," of Correlli; "Tambourin" and "Musette en Rondeau," by Rameau, and a "Gigue" by Lully. As a finale Mr. Godowsky played his own Symphonic Metamorphosis on a Strauss waltz.

E. C. S.

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New York, March 22, 1913

SINGERS AND AMERICAN SONGS

The letter of Arthur Philips to MUSICAL AMERICA last week concerning the barrier to American songs put up by American singers touches some important points, but not with equal felicity.

The most important point he makes is that composers should consult singers as to the singableness of their songs. The more daring and original the composer, the more will he be in need of knowledge whether or not his song is singable. It will be noticed that Mr. Philips says that it is difficult to find "singable" songs, and that he does not say it is difficult to find songs having musical value from another standpoint than singableness. In fact, he intimates that our composers have much of poetic feeling, but that something else than that must go to the making of a practically singable song. This is something for composers to take to heart, and the more deeply they take it to heart the more they will profit by it.

Mr. Philips tells of one composer who "admitted that the public demand was, at present, for light opera; therefore he must write light and popular songs." Mr. Philips comments "this is the fault of the public, not the singer."

As a matter of fact, it is the fault neither of the singer nor the public, but of the execrable, undemocratic and undeveloped state of music in America, by which only a few persons of means are acquainted with the best in music, while the public has access to nothing but ragtime. To suppose that the public can "demand" music, the very existence of which it knows nothing, is the height of stupidity. Such a sentiment, however, is to be expected of a composer who offers that old specious and fallacious excuse for the lack of deep musical impulse and power—that he must write light and trivial music because the public demands it.

The public demands nothing of the kind. The soul within humanity asks of every man that he do the best that is in him, and if a man cannot penetrate deeper than the superficial sense of the crowd, into that soul beneath it, he is certainly one who will never come to much.

One thing is not to be denied, however—that singers as a rule have little interest in music as an art, aside

from its service to their vocal talents, and that they do not study and scour the field of American songs in order to find and represent the best that exists there.

NAME OF THOMAS ORCHESTRA

According to latest reports the Theodore Thomas Orchestra is not to change its name to the Chicago Symphony Orchestra. It is reported that the Secretary of State has refused to grant permission to make this particular change because another musical organization was incorporated under the title "Chicago Symphony Orchestra" in 1900.

Also, the intention of the orchestral association itself seems to have undergone a modification, as there now appears to be a preponderance of votes against the change. This may be the result of a letter from Mrs. Thomas to the president and trustees of the association, which was printed in MUSICAL AMERICA last week, and which expresses an intense opposition to the proposed change.

It would appear a little strange that the orchestral organization should have omitted to find out whether or not an organization of that name already existed, or to find out what were Mrs. Thomas's wishes. Had she been consulted in the first place, and been shown that some change of name were best for the future of the orchestra, and there were no legal snag in the way, it is likely that she might have consented to the change, or at least would not have been put in the position where she was moved to write so bitter a protest to the proposed action.

The fact pointed out editorially in MUSICAL AMERICA two weeks ago that cities are greater than individuals, however great the latter may be, may not have been fully realized by Mrs. Thomas.

The whole matter seems to be a tempest to no end, and it seems likely that the honored name of the Theodore Thomas Orchestra will remain as it is.

SYMPHONY PATRONS AND POPULACE

The correspondent of MUSICAL AMERICA in St. Paul, Minn., related last week how the choice of numbers on a given program of the St. Paul Symphony Orchestra was left to the patrons of the orchestra, and told how good a choice was made. Some of the compositions chosen were the andante from Tchaikowsky's Fifth Symphony, the Bridal March from "Lohengrin," the "William Tell" Overture and other standard works.

Such works as those chosen, it will be observed, incline to represent the masterpieces of an earlier time, and show little inquisitiveness into the world of that which we now call modern music. It is natural to be supposed that St. Paulites have not as yet gained a real working familiarity with the greatest ultra-modern works, such as the music lovers of New York and Boston have. Unquestionably, they chose the best within the range of their actual familiarity with music, even if they have to some extent heard the newest works.

It is to be noticed, according to the communication, that requests were solicited from the "patrons" of the orchestra, and not from the people. Naturally, the orchestra draws its patronage from the people, but that its existing patron body can itself be regarded as the people is not to be imagined for a moment. Actual figures would probably show it to be not more than from three to five per cent. of the population of St. Paul.

Now, if similar requests were asked from the people instead of from the "patrons," there would not be so good a showing made in the compositions asked for. Still, the people would call for the best within the range of their familiarity and experience. Not having the familiarity and experience of the patrons of the orchestra, they would naturally not have the same field to draw from, but a much more restricted one.

The principle underlying the whole matter is that the question of popular musical taste is a question of familiarity. The people in an American city like St. Paul stand to the patrons of a symphony orchestra in such a city, as those patrons in turn stand to the music lovers in a community which, through familiarity and consequent interest, has learned to demand more of the best modern works. People make their choice of music according to their musical horizon, and popular taste is chiefly a question of horizon.

If the concert life of a city could be expanded through some more democratic system of concert giving, to reach the whole population of the community, the quality of the request compositions called for by the whole population would coincide with that of the vastly smaller number which now represent the patrons of a symphony orchestra.

The New York public never takes an interest in cheap opera, says the New York Sun. It is willing to pay the highest price for the best. It has, on the other hand, never possessed in the past a cent to expend on what is second rate. Wise operatic impresarios learned that principle long ago.

PERSONALITIES



Efrem Zimbalist and Helen Lewyn

It is doubtful if any foreign virtuoso visiting America has ever enjoyed himself as thoroughly during his stay here as has Efrem Zimbalist, the Russian violinist. He has entered heartily into American life and by his genial, whole-souled nature has won a host of friends, who have spared no efforts to entertain him. In the accompanying snapshot he is seen with Helen Lewyn, the American pianist.

Zepilli—Alice Zepilli, who is to sing the role of O Mimosa San in the New York revival of "The Geisha," will sing in the Municipal Opera House of San Francisco after this engagement.

Goodson—No longer is Teresa Carreno the only noted woman pianist who has made propaganda for the larger works of Edward MacDowell. Katharine Goodson, the celebrated English pianist, who comes for her fifth American tour next Fall, has been playing the "Sonata Tragica" on her recital tour through Germany during the past month with distinguished success.

Wakefield—Commissioner Rhinelander Waldo, of the New York Police Department, has just conferred a distinction on George R. Wakefield by making him an inspector. Inspector Wakefield is the husband of Henriette Wakefield, the contralto, formerly of the Metropolitan Opera Company and now appearing with great success in the De Koven Opera Company's production of "Robin Hood."

Wells—Mr. and Mrs. Howard Wells gave a supper in honor of Katharine Goodson after her Berlin recital on February 27. In addition to Miss Goodson the guests were Mr. and Mrs. Christian Sinding, Miss Parrish and Nita Stewart, both of London; Louis Bachner and Mme. Marie Gabriele Leschetizky, the talented wife of Theodore Leschetizky, of Vienna. Mme. Leschetizky made her Berlin debut in a piano recital on March 4.

Teyte—Maggie Teyte is not only an inventor of various patented articles but the originator of a delicious "ice," which bears her name, and had become very popular at one of the New York hotels. The recipe for this ice, called the "Coupe Maggie Teyte," is as follows: "Place fresh and cold strawberries in a cup, cover with a thin layer of tangerine water ice, then a layer of pineapple water ice. Pour over this a few drops of liquor Mandarinette and a few drops of lemon, then cover all with a dome of filé sugar."

Gilmour—"Who is Howard C. Gilmour? Who is the new American composer?" These are questions that have been asked frequently this season by persons who have seen the name on song programs of Mme. Galski, Elena Gerhardt, Mme. von Niessen-Stone, Edith Chapman Gould, Emma Loeffler and others. It now develops that the composer is not a man, but a young society matron, Mrs. W. P. Gilmour, of New York, who was Mary Howard Cobb, daughter of F. B. Cobb, former president of the American Tobacco Company.

Nevin—George B. Nevin, favorably known as a composer of many songs and other works in the smaller forms, is the father of an unusually gifted family. In addition to his own writing, his son, Gordon Balch Nevin, has already shown decided talent as a composer, a recent work of his being a "Song of Sorrow" for the organ, which has met with favorable comment from many of our leading concert organists. Father and son working creative music are supplemented by Mrs. Nevin and their daughter, Shirley Dean, doing poetic work.

Urack—Otto Urack, the 'cellist and assistant conductor of the Boston Symphony Orchestra, who during the illness of Dr. Muck has obtained the distinction of being the youngest man ever to direct that famous body, is a devotee of moving pictures and always goes to them at least once a week with his young American wife, daughter of Herr Hoppe, the old Metropolitan Opera singer, whom he married last May. Mr. Urack has also studied the talking-machine carefully and has made valuable suggestions to Thomas A. Edison in his latest developments of the phonograph.

Hempel—"It is no slight task appearing for the first time at such a wonderful place as the Metropolitan," said Frieda Hempel recently to a *Telegraph* reporter. "A singer is always handicapped. There is the desire to make good at once, the nervousness for fear one will fail, the getting accustomed to the atmosphere and environment, the ignorance of the language, the customs and traditions of the country in which one has resolved to do a life work. Oh, those days of fevers and chills and fear," she continued, recalling her own early experiences of this season. "I dare any one to imagine even how frightfully ghastly it is, and, too, the thought of the critics in the morning isn't warranted to help along a nervous disposition. But it is all over now."



Dear MUSICAL AMERICA:

It was an English clergyman, I believe, by the name of Haweis, who, some years ago, wrote a book entitled "Music and Morals." There are, however, a good many people who seem of the opinion that if there are two things in this life that have no particular connection they are music and morals.

You will remember that I ventured a slight discussion on this subject a couple of weeks ago, *à propos* of the unfriendly attitude of the Boston people to Mme. Cavaleri, on account of certain matters concerning her, which have, from time to time, appeared in the public prints.

I took the ground that artists should be considered as such, that their private lives were their own, and that we do not go to a concert hall or an opera house because of the moral character of the performers but because of their ability to entertain and please us.

Several letters have been received from the readers of MUSICAL AMERICA; some commend the stand I took; others, however, are not in agreement with me. Among the latter which you have forwarded to me, I find the following:

Providence, R. I.,
March 13, 1913.

To the Editor of
MUSICAL AMERICA:

In last week's paper your Mephisto said, speaking of Mme. Cavaleri, that her life was her own, and had nothing to do with her art. I think you are mistaken. This world is bad enough now, but what would it be if every one adopted that code of morals? Suppose that every one said that as long as their work in public was pleasing they could do as they wished in private?

Don't you see that music is such a glorious art that those who represent it and work for what is highest in it should also work for what is high morally? It is true that their temptations are much greater; but how much it would add to their art if they would be strong and withstand them!

Even though an artist may win the applause of his audience he has not really succeeded unless he has also their respect. You might as well say that a minister who preaches a good sermon on Sunday can do as he pleases week days!

Oh! it does make a difference—a big difference. What is the use of striving to climb the ladder of musical fame if at the top one finds hand in hand with fame an indifference or an overlooking of one's morals. You see, it is not even consistent to say nothing of the wrong it does those who are just starting out. Some day, you know, we are going to be judged by our private lives and not by our success in public.

Sincerely yours,
(Miss) SHERRILL B. INGALLS.
34 Arch Street.

Miss Ingalls not only misquotes me (which she no doubt does unintentionally) but misunderstands my entire argument. I never for a moment contended that artists "could do as they wished in private." My point was, to object to the newspaper publicity which is given to their private lives and not given to any other section of society except the politicians.

Why should a concert singer or an opera singer be subject to public supervision any more than the bank president or any ordinary business man or member of society? What concern is it of the public's, anyway, what they do?

When you travel on a railroad do you first inquire as to the moral character of the president or conductor of the train? The fact of the matter is, that to gratify an inordinate public curiosity the lives of the members of the artistic world are made almost intolerable whether their lives are moral or immoral.

And let me say, right here, that nine-tenths of all that appears about them, all the gossip that is talked about them has little or no foundation in fact.

What I insisted upon was that the public has absolutely no right to discuss the private lives of people because they are members of the musical or dramatic profession, any more than they have the right to discuss the private lives of people engaged in business or in any line of human endeavor. At this very moment Director Russell, of the Boston Opera Company, is fighting out this issue in the courts.

In England they would not stand for such a situation for a moment. In this country it is part of that invasion of personal liberty which has often been condemned from the bench by leading judges. J. M. Barrie illustrated this in his charming play "The Little Minister."

This, however, does not mean that professionals are entitled, because they are professionals, to lead immoral lives. It does mean that the attitude of the press, which is created by the attitude of the public, toward artists, actors, actresses and singers, is wholly impertinent, often indecent and nearly always unjust.

As a prominent bishop said, not long ago with regard to the scandals concerning the profession:

"I do not believe anything I hear, and only half of what I see."

And that about meets the issue. Miss Ingalls' comparison of a singer with a minister is unfortunate. The minister is paid, not only to preach, but to induce people to lead moral lives by leading a moral life himself. The artist is not paid for anything else, but for the work he or she does in public. All else belongs to their conscience and their character.

It goes without saying that artists who add to their capacity and their genius honorable, clean, moral lives will always enjoy, and justly so, increased popularity and respect.

But because people play, or sing, or perform in any way in public, that therefore their privacy is to be invaded by a mawkish, miserable public curiosity, and that their every act is to be publicly discussed and chewed over—that is just what I protested against.

When you pay \$5.00 to hear a prima donna at the opera should that give you the right to help her open her correspondence at breakfast, assist at her toilet in her boudoir, spy upon her visitors, or look through the keyhole of her bedroom?

Look at the injustice of it! Supposing that people in ordinary life, or even, for that matter, ministers of any church, or people prominent in any line were subjected to the same miserable espionage and publicity that professionals are—why, you could not print papers big enough to hold the scandals.

Let me give an instance or two. How many women, at this moment, are running away from their husbands! Yet the press takes no notice of them, except there is some extraordinary sensational circumstance accompanying their act. But because Mme. Calvé chooses to run away from her husband, take the steamer for Europe, and stop her concert tour, she receives an extraordinary amount of publicity, and from papers that have recently almost completely ignored her artistic work.

A woman dies and leaves a little property. No one in the world would take any notice of it. No paper printed would touch it because of its having any importance; but because in her will she leaves five hundred dollars to Emma Nevada, the former distinguished prima donna, as a payment to sing Schubert's "Ave Maria" at her funeral the matter gets columns of publicity. Some papers even want you to read something between the lines when they refer to the portion of the will in which the lady ostentatiously forgives her husband for having wrecked her life.

The public has no more right to pry into the private lives of professionals than it has the right to peer into the private lives of anybody—never mind what they are, or who they are. When a wrong is done there are laws to protect society.

This does not mean that people should

be immoral or can do what they like; but it does mean that the artist is just as much entitled to the privacy of her chamber as Miss Ingalls is herself.

* * *

Ward Stephens, the composer and music teacher, Edward Marshall, one of the star writers for the New York Times, and others, had foregathered in the café at Delmonico's and were discussing that common source of complaint on the part of the profession that when they address a letter to one of the daily papers on a matter which they consider of importance it scarcely ever appears, and even if it should, it is in such abbreviated form as almost to defeat the purpose of the writer.

Ward Stephens stated that some time ago he had written a letter to one of the daily papers, expressing, as a regular patron of the opera, his opinion that opera-goers would like to see in certain rôles other artists than those who generally represented them.

He added that his letter had received no attention till recently, when it appeared in very abbreviated form.

"How long was the letter?" dryly queried Marshall.

Stephens, on consideration, thought it might possibly run a column or so—and there you are!

This illustrates right away how unreasonable some people are in their attitude—no doubt unconsciously—not only to the daily press, but to all newspapers. Considering that a newspaper gets about four times as much actual news and matter as its space permits it to print, and that one of the most serious duties of the various editors in charge is to select that which they believe has the greatest value and importance; considering that the space allotted to communications from readers is also limited; and considering, finally, that what may appear to be of vital interest to the writer may, in the judgment of the editors of the paper, have not much interest for the mass of readers—and you have, right away, a common-sense reason why the communications which are hurled at an editor, on all conceivable subjects by people who are anxious to see themselves in print, do not, as a rule, materialize in the columns.

It may be said that if any one has anything to say which has any public interest, and will say that tersely, clearly and cleverly, the letter is pretty sure to be printed. But when people, because they think they have a grievance or think they have something which will interest others, sit down and write a column or two—is there any wonder that ninety-nine times out of a hundred it goes into the waste-paper basket, principally on account of its length?

One of the troubles is that the average reader of a newspaper has absolutely no idea of the amount of work and the number of workers that are involved in getting out that twelve or sixteen-page daily paper or the fifty to sixty-page weekly paper that comes so regularly to their breakfast tables.

And they, also, do not realize that probably, and possibly, on the very day that they are sending their columns in to the editor several hundred other people are doing the very same thing.

However, I brought the subject up for another reason. While there are opera-goers who would like to see other artists in certain rôles (I believe in Mr. Stephens's case he desired to see other artists in some of the rôles that Mary Garden assumes) it is not generally known that such matters are fully set forth in the contracts which artists sign with the management. In these contracts it is exactly stipulated how many times they are to sing in a week, and what their rôles are to be. Except by the artist's consent the manager cannot give any of these rôles to other artists. The manager of an opera company is bound by these contracts and their specific stipulations, and cannot gratify even a public demand for changes, even

when he may desire to do so. Furthermore, the manager of an opera company is not the irresponsible despot so many people believe him to be, nor, on the other hand, is he a man who is anxious to defy public opinion. On the contrary, to those who know anything of the internal workings of an opera company, he is a man more than anxious to please, to find favor with the public, meet the just requirements of the artists, and keep peace in the operatic family; in all of which he is controlled by his directors.

* * *

The manager of an opera house is a good deal in the position of the gentleman who, at the circus, comes into a large cage with "the happy family," consisting of various lions, bears, tigers, with a couple of boar hounds by his side. He knows how he comes in, but the serious question in his mind all the time is how he will come out.

There are reports of serious dissensions at the Metropolitan, to which, no doubt, the press would give plenty of space if it could only get at the truth.

One of the new members of the company is said to be dissatisfied with conditions and to have declared his intention of never returning. He is said not to like this country, yet he has made a success here. Others say his trouble is located in Germany.

But the principal item of interest is the report, which appears to be well founded, that two of the most distinguished *prime donne* in the opera, who are known to be intensely jealous of one another, came almost to a physical encounter the other day, when one slapped the other.

Then there are rumors of trouble owing to the fact that some members of the company have managed to secure the influence of certain directors. All this means little, except in showing you that the "happy family" is not quite so happy as it might be and it also gives an idea, as I have often said, of the stress and strain under which the people labor who provide opera for our entertainment. It also goes to show that they are, all of them, keyed up to the highest point of nervous excitement all the time, even when they are not on the stage; so that it is but common justice to judge them by a very different standard than that by which we judge ordinary beings.

We must be more considerate of them and we must be willing to take a good deal they do and a great deal of what they say not only with a grain, but with a whole bag, of salt.

* * *

A miracle!

I have met a manager who says he does not care for money and also who is fair in his attitude to the newspapers. Just think of it!

The name of this *rara avis* is Fitzhugh Haensel, of the firm of Haensel & Jones, managers, who are conducting the affairs of a number of prominent artists, among them those of Mme. Cavaleri and Signor Muratore.

In saying that he did not care for money Mr. Haensel meant that he was not willing, for money, to lose his dignity as a man or have his life made miserable by the vagaries of any artist, however eminent.

This is a new declaration of independence on the part of that much-abused man, the musical manager. In former years, you know, the musical manager vacillated between being a tyrant to some and a miserable slave to others. He was supposed to tyrannize over all the small people, but to cringe to his stars, who were believed to have the right to treat him with ignominy.

That day has gone by, largely because a better class of bright, young American business men have come into the managerial field, who propose to do their work honestly but do not propose at the same

[Continued on next page]

FOR OPERA LOVERS

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MEPHISTO'S MUSINGS

[Continued from page 23]

time to cater to the "nerves" of the artists whom it is their fortune to manage.

When I say that Mr. Haensel is one of the few managers I have met whose attitude to the press is fair it was *à propos* of some criticisms that had appeared in your paper with regard to Mme. Cavaleri. Mr. Haensel said that, however much he might regret unfavorable criticism of any of the artists he represented, at the same time he did not wish to, in any way, interfere with an honest expression of opinion. But he did say that there were some things which he thought a manager, and even the artists themselves, should object to, when they appeared in print, namely, matters that were pure questions of fact.

He instanced the Syracuse concert of Mme. Cavaleri, of which an account appeared in your paper, in which your correspondent stated that there was a fair-sized audience.

"Now," said Mr. Haensel, "here we are at issue over a matter of fact. The returns show that there was a very large audience. This is where I think a paper does harm by misrepresentation, no doubt unintentionally, but where the correspondent was not doing justice to the issue."

Mr. Haensel's contention is absolutely justified. At the same time I notice the Syracuse papers were not very enthusiastic about Mme. Cavaleri's voice.

Did you ever think what a difficult rôle a man has to play, who is the husband of a distinguished prima donna? There is one man, however, who has managed to do this with benefit to his wife and credit to himself and that is Herr Tauscher, formerly an officer in the Prussian army and for years past the husband of Mme. Gadski.

Herr Tauscher is one of the few men who years ago put down his foot and said, never mind what the consequences were, he never would pay one dollar to the gang of blackmailers who have so long infested the musical world, nor would he countenance any of them, from their chief down.

He not only said this, but I believe he absolutely kept his word.

Certain recent events must have been particularly pleasing to him, for they justified the stand he took.

Herr Tauscher discussed with me recently the growing importance of "the local manager" of musical affairs, as one finds him all over the country.

In the olden days, you know, a manager went along with a star, or the company, or whatever the musical attraction was, and looked after the business himself in every town they visited. To-day, however, every city or circuit of importance has a local manager who has come to be of great use and value in his particular district.

Many of these managers are women who have displayed masterful ability. These local managers are responsible for the musical attractions that come into their circuits, and you would be surprised to know how much they contribute to the growth and interest in musical affairs and also to the growth of musical culture in this country.

The revolution in Mexico has done more than cause the death of a lot of innocent people, keep the country in a turmoil and ruin business. It has broken up the season of an Italian opera company that was there, so that one of our papers announces the arrival in port from Tampico of the Ward liner *Camaguey* with twelve thousand crates of new Mexican onions and twelve members of the busted Italian opera company.

This is not the first time that opera singers and onions have been mixed up, as you would know, if you had an intimate acquaintance with some of them, though I think that garlic, and not the Mexican variety, is what they prefer.

Mexico and South America have always been great fields for the old Italian repertoire. In fact, the poorest Mexican will put up his last cent to go to a cock fight or hear an opera—these are his principal diversions.

Opera-goers of a generation or more ago remember a most charming singer and actress by the name of Matilde Cotrelly. Then, somehow or other, she disappeared and for years was not heard of or seen again.

Judge of our pleasure, when a few days ago, she reappeared in a play called "The

Five Frankforters," which is said to be founded on some incidents in the career of the great Rothschild family. To add to the rejoicing of the old-timers Mlle. Cotrelly, as a gray-haired mother, played with such charm, with such grace, with such feeling and with such simplicity that she carried us all away—as well as the honors of the performance!

By the time this is in print Moussorgsky's "Boris Godounow" will have been presented, if all goes well, and the climax will have been reached of the present season at the Metropolitan.

On the whole it has been eminently successful, considering the singers which were in the market and at the disposal of the management.

While the new opera will probably score a success I personally look forward to the day when we shall have music-drama founded on the vital issues of the day and not on antiquated historic matters which are just so much Chinese, even to the average opera-goers.

If "Boris" is a success I think it will be more on account of the dramatic interest than because the music will reveal any particular beauty, for Moussorgsky's work is said to be characterized by almost an entire absence of musical feeling.

A kind friend sends me an extract from a paper written by a pupil at a well-known conservatory, on the subject of "orchestration," and so forth. It is as follows: "The band is divided into three qualities—strings, wind and instruments of precaution."

The same correspondent also sends me a report of a conversation which had wandered from music to Mars, the comet and the telescope, following the school and the prima donna.

At breakfast, next morning, little Willie broke out with:

"Say, Dad! Is a conservatory a place where young men learn to be astronomers?"

"No, son," replied Dad; "it is where young women learn to be stars!"

The papers are full of all kinds of schemes to make the world healthy, wealthy, moral and wise. The latest effort is accredited to a Mrs. Edith Coldewey, secretary of the West Side Branch of the Young Women's Christian Association. She informs us, through the press,

that every maid should have leisure to develop any talent she possesses. There is no telling what artists and draftsmen are hidden 'neath the kitchen apron of a laundress or a cook. Unless you help your servants along the lines of intellectual and social progress you are shirking part of your obligations.

You should share your books, pictures and piano with her and make her a thinking being, instead of a wage drudge.

Now this may seem to you rather ridiculous.

But one of the greatest *prime donne* to-day could, from the story of her own life, justify everything Mrs. Coldewey says.

Do you know the name of that prima donna?

Your

MEPHISTO.

Verdi a Frenchman

Verdi, whose hundredth birthday will be celebrated this year, was a Frenchman after all, says a Paris correspondent of the *New York American*, though he himself always claimed to be an Italian. The great composer of "Aida" was a native of Roncole, a village of the old dukedom of Parma, annexed by the great Napoleon in 1808 and made over into the French Department of Taro. Taro was still French in 1813, when Verdi first saw the light. Therefore, though born on Italian soil, Verdi was legally a Frenchman by birth.

Professor Rubner's Music Presented

A feature of the *Evening Mail* concert given at Carnegie Hall on Friday evening, March 14, by the Russian Symphony Orchestra under Modest Altschuler was a "Suite Orientale" by Cornelius Rubner, professor of music at Columbia University, New York. Professor Rubner's suite is taken from the third act of his ballet, "Prinz Ador," which was heard some years ago in Germany under the late Felix Mottl. It consists of five movements. "Entrée," "Danse des Poignards," "Arrivée des Calife," "Pas de deux" and "Danse Fantastique," all of which were enthusiastically applauded. The music is melodious and written with mastery, the instrumentation being finely done and effective.

Jadlowker Ventures into Oratorio

BERLIN, March 15.—Hermann Jadlowker is not the success in oratorio that he is in opera. He proved this when he sang in Haydn's "Creation" this week at the Royal Music School. The critics strongly urged him to stick to opera.



LEWIS RICHARDS

The remarkable pianist Lewis Richards executed variations of Beethoven with an academical play full of exquisite sentiment. He also possesses serious and real qualities. His true and clear interpretation is not that of a virtuoso, but that of a veritable artist—which is something unusual nowadays.—*Las Provincias-Valencia*.

The second concert given yesterday in the auditorium of the conservatory by the trio formed of those three remarkable artists Crickboom, Gaillard and Richards was a new manifestation, as eloquent as it was magnificent, revealing the high value of the performers. * * * Afterwards, the eminent pianist Lewis Richards interpreted in a magnificent way the beautiful variations for piano of Beethoven. That interpretation gave us the opportunity to admire the remarkable qualities of Mr. Richards and to appreciate the serenity of the pianist, the delicacy of his fingering and the perfection of the tones he obtains from the instrument. Each piece was loudly applauded by the public and gave rise to repeated and spontaneous ovations in favor of the three celebrated artists.—*La Voz de Valencia*.

In the Mozart sonata Mr. Lewis Richards showed that he is a musician of taste, and later on, he played also with clearness and an impeccable technic the first book of the Paganini-variations of Brahms.—*Berliner Lokal-Anzeiger*.

Management: L. S. STEVENS, 13, Rue Leopold, Brussels

LEWIS RICHARDS

PIANIST

Some European Press Comments:—

Last night Mr. Lewis Richards, the young American pianist, at the Bach concert showed sound technical and artistic qualities. His selection of pieces did not reveal him in any very new light, but it confirmed the good impression made earlier in the week. If Mr. Richards specializes in music of the type he played last night he will have the field very much to himself: the average virtuoso confines his programs to a few dozen familiar pieces by the great pianoforte masters. The pianist played Handel's "Harmonious Blacksmith" variations, a "Largo" by Rameau, a "Gigue" by Desmarests, and three pieces by Liszt, and for an extra he again drew on Bach. In these pieces one admired again Mr. Richards's neat and nimble finger work, his clean, firm tone and his complete understanding of the style of the music under interpretation. The older masters want unaffected playing, and Mr. Richards was unobtrusive, while at the same time suggesting a charming musical personality.—*The Glasgow Herald*.

The most comforting impressions were given to us by a performance of sonatas by the violinist Mathieu Crickboom and of the pianist, Lewis Richards. The two artists not only showed a good and well inspired ensemble, but also excellent personal executions. Lewis Richards in the first book of the variations on a theme of Paganini, of Brahms, gave a good interpretation, both from a musical and from a technical point of view.—*Die Zeit am Montag*.

Yesterday, in Bluthner Hall, Lewis Richards, the American pianist, showed a great deal of talent. His technique proves splendid schooling. He fully showed his musicianship by his intelligent interpretation of the graceful Mozart sonata, which, from all points of view, made the best impression and brought him a deserved success.—*Berliner Boersen Courier*.

The concert given last night maintained the musical reputation of the Palette Club. Mr. Lewis Richards, the young American pianist (pupil of De Greef), displayed exquisite artistic qualities in compositions by Handel, Bach, Rameau, Desmarests and Grieg. His playing of Bach, especially, was most sympathetic. His style is faultless, his temperament genial and his touch reveals a perfected technic. How widely Mr. Richards's talents range we do not yet know, but certainly within the scope of last night's program they shone brilliantly. Mr. Richards was greatly applauded.



FRANZ EGENIEFF

BARITONE

First American Concert Tour, October, 1913—May, 1914

Egenieff, who has so often given us pleasure at the opera, renewed this on the concert platform yesterday. The baritone's brilliant but pliable organ is one particularly suitable for the singing of lieder. The sincerity and warmth of his declamation make an intense effect.—*NORDDEUTSCHE ALLGEMEINE ZEITUNG, BERLIN*.

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Cadman Composition a Feature of Boston Opera Singers' Concert

BOSTON, March 17.—An interesting fact in connection with the concert given at the Boston City Club one evening last week by members of the Boston Opera Company, including Mme. Carmen Melis, Ernestine Gauthier, Edward Lankow, Rudolfo Fonari and Raoul Romito, was that Cadman's "From the Land of the Sky-Blue Water" was the only song by an American composer which found a place upon the program. The other selections included solos and duets from the operas.

This song by Cadman, which has become one of the most popular of the many offerings by this talented composer, was sung by Miss Gauthier. The selection of this number for a place on this program brings to mind that it has found a place on the programs of the greatest artists who have been before the American public in the past two or three seasons. It is a composition of singular beauty and one which never fails to find favor with the most critical audience.

Five Appearances in Two Plays for Boy Soprano

Josef Pavloff, the boy soprano, who won much approval in his engagements last year with Sirota, recently made five appearances in two days at Philadelphia. One of these was a concert in which the other artists were Irwin Eveleth Hassell, the pianist; Dorothy Johnstone Baseler, harpist; Clara Yocum Joyce, contralto, and Benjamin Lord Kneedler, accompanist. The young singer appeared also before the Eclectic Club at the Waldorf-Astoria, New York, and in the drawing-rooms of Mrs. James Griswold Wentz and Mrs. Simon Baruch. Master Pavloff has been studying the piano with Mr. Hassell, who has also had charge of his vocal coaching.

Longy Club Plays for Ernest Schelling

Ernest Schelling, the pianist, and Mrs. Schelling entertained last Saturday evening with a recital by the Longy Club at their home, No. 471 Park avenue, New York. The Longy Club consists of nine woodwind players and two horns from the Boston Symphony Orchestra, under the leadership of George Longy, oboe in the orchestra. In one of the numbers, a pastorella by Jean Hure, requiring the piano, Mr. Schelling played. Among those present were Mr. and Mrs. Reginald De Koven, Mr. and Mrs. Josef Stransky, Mr. and Mrs. Edward de Coppet, Mr. and Mrs. Arthur Whiting, Mrs. Ben Ali Haggin, Mr. and Mrs. Rudolph Schirmer, Mr. and Mrs. Richard Aldrich, Mr. and Mrs. Francis Rogers, A. M. Bagby, Robert W. Chanler, Prof. M. Pupin, and Sigismund Stojowski.

Rossini Club Hears Scandinavian Music

PORTLAND, ME., March 10.—Music of the Scandinavian composers was the feature of a recent meeting of the Rossini Club, Emily M. Rand president. Grieg, Neupert, Sinding, Jensen, Lassen, Kjerulf and Gade compositions comprised the program.

AMERICAN COMPOSER IN CHAIGNEAU CONCERTS

Walter Morse Rummel's New "Arab Songs" Much Liked by Paris Audience—Two Artistic Programs

PARIS, Feb. 25.—The Chaigneau concerts occupy a distinctive position in the musical affairs of Paris. Their programs are so well composed and so artistically rendered by the many noted virtuosi who sink their personality in the orchestral ensemble that music-lovers from every sphere throng the Salle des Agriculteurs at these concerts. The programs offer orchestral and chamber music alternately during the season.

At the last orchestral concert Mme. Thérèse Chaigneau, Harold Bauer's noted disciple, gave a remarkable interpretation of Bach's Concerto in D Minor with orchestra. She possesses the lightness of

REFUSED TO STOP APPLAUDING YSAÏE

St. Paul Audience Embarrasses Conductor Rothwell—Orchestra Season Closed

ST. PAUL, March 12.—The St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, closed its seventh season with a remarkable concert in the Auditorium last night. As had been anticipated by the management, the announcement of Eugen Ysaye's engagement as assisting soloist called together an exceedingly large audience. As probably had not been anticipated that same audience made perfectly plain, in an unfortunate occurrence, that it had come to hear Ysaye and cared little about anything else.

Mozart's Concerto in G Major had been played. The persistence of the applause was significant of the worshipful, grateful attitude of 3,000 people toward the great violinist and musician. After the fourth recall, the air still ringing with the plaudits of the people, Conductor Rothwell reappeared, took his place on the stand and raised his baton for the opening motive of Richard Strauss's "Death and Transfiguration." The audience, unmindful, increased and continued the applause until Mr. Ysaye had twelve times bowed his acknowledgment. Still the applause broke out afresh with Mr. Rothwell's repeated attempts to continue the program, until, finally, having sacrificed something of good form and consideration, the audience be-thought itself of its manners and allowed the program to proceed.

With the Strauss number Mr. Rothwell earned and won his triumph. He presented a picture vivid in color and eloquent with suggestion and shared with his men the tribute of general acclaim offered by the people.

The appearance of Mr. Ysaye and Mr. Rothwell after the intermission was the signal for another demonstration of enthusiasm, which was more than justified in the splendid performance of Beethoven's Concerto in D Major. A threatened repetition of the experience of the early evening was forestalled by the master playing Saint-Saëns's Rondo Capriccioso with the orchestra in response to the third round of applause.

The Overture to "Tannhäuser" closed a program made memorable by soloist and orchestra in a pageant in tone in which Gluck (in his Overture to "Iphigenia in Aulis"), Mozart, Beethoven, Wagner and Strauss passed in review as figures representative of consecutive periods and schools. For three hours and more the audience remained tireless, interested and entertained to the end.

The Minneapolis Orchestra was generously represented in the presence in the

touch and beauty of tone which characterize the master. She plays with the same quiet modesty, but also with that particular feminine grace and charm which add so much to the pleasure of hearing a virtuoso of the fair sex.

The orchestra, with Walter Morse Rummel at the piano, gave an interesting rendering of "Air de Laodice," Scarlatti. This talented young American composer also played remarkable accompaniments for Mme. Mellot-Joubert, the vocal soloist of the evening. His interpretations, though by nature of a secondary order, were done with such artistry as to add very much to the singer's success and a large share of the applause went to him.

At the concert of chamber music we had the rare pleasure of hearing works by Vincent d'Indy, Walter Morse Rummel, Léon Moreau, Alfred Casella and Albert Roussel, interpreted or accompanied by the authors themselves. Our young compatriot was in excellent company and his composi-

audience of Conductor Emil Oberhoffer, Concertmaster Czerwonky, Manager Carlo Fischer, Dr. Storrs, critic; Hamlin Hunt, organist, and others, who gave the "Twin City" stamp to the occasion. F. L. C. B.

SORRENTINO AS "CHOPIN" RECORDED BY MR. STANLAWS



At the recital given at the Hotel Plaza last month by the young Italian tenor, Umberto Sorrentino, the well-known artist, Penrhyn Stanlaws, made the accompanying picture of the singer. Signor Sorrentino introduced successfully on this occasion a number of portions from Orefice's little known opera "Chopin," appearing garbed as the great Polish composer. Mr. Stanlaws's impression of him is in this rôle.

Milwaukee Singers to Give Concerts in Germany

MILWAUKEE, March 7.—"Die Deutschland Reisegesellschaft der Milwaukee Sänger," composed of members of the various Milwaukee German singing societies, will leave this city on April 28 on a ten weeks' tour through the principal cities of Germany and Austria this Summer. About 175 members have signed for transportation on the *Barbarossa*, leaving New York for Bremen about May 1. The German itinerary was arranged by Maximilian Kramer, who has provided for receptions of the Milwaukeeans in the cities to be visited and a singing chorus of sixty-five voices is being trained to give concerts at these cities. M. N. S.

FOSTER BIRTHPLACE TO BE PRESERVED

Movement in Pittsburgh to Purchase Song Writer's Old Home as a Memorial

PITTSBURGH, March 17.—A movement has been begun in Pittsburgh to buy the birthplace of the noted song writer, Stephen C. Foster, near Penn Avenue and Butler Street, for the purpose of perpetuating it as a memorial to the man who wrote "Swanee River," "My Old Kentucky Home" and many other Southern melodies dear to the hearts of all. The Pittsburgh Chamber of Commerce will take up the subject this week and the idea will have the support of the Pittsburgh Male Chorus, of which James Stephen Martin is conductor, as well as other choral organizations of Pittsburgh.

The Mendelssohn Choir, Ernest Lunt conductor, will also consider the matter and the Historical Society of Western Pennsylvania will lend its support. Educational institutions, such as the University of Pittsburgh and the Carnegie School of Technology, which has a music department, will be similarly interested. Musicians all over the State will be asked to aid in the movement to preserve the birthplace of the great bard who gave to the world so many songs that stir the heart. Foster's music has been one of Pittsburgh's greatest gifts to the nation.

The suggestion to buy the old home-stand has met with a response that even astonished those who suggested it. Many business men have decided that if there is a way to preserve the old home, it will be made a gift to the city and the nation. This action has been brought about because of a report that the home is to be sold.

The Damon Choral Club, an organization composed of women who belong to Pittsburgh's exclusive set, appeared in concert last Thursday night at Carnegie Music Hall, with Edmond Clément as soloist. The audience was exceedingly large. The entertainment was for the benefit of the Milk and Ice Association. The chorus is a good one and the voices are rich and fresh. The offerings included Offenbach's "Barcarolle," a "Wedding March," by Sodermann-Morse; a setting of Mrs. Browning's "Pan" by David Smith, Von Wilm's "By the Sea," arrangements of two Grieg songs and a Strauss waltz. Mr. Clément proved a noteworthy attraction and had an exceedingly hearty reception. His work was of such an artistic character that he was compelled to respond to several encores. Victor Saudek contributed a flute obbligato that was particularly enjoyable. Two songs that pleased were sung by a quartet composed of Willa Cunningham, Mrs. William O'Neil Sherman, Mrs. William Prosser and Mrs. Brabazon Rutherford. Praise is also due to the accompanists, Mrs. Farrington Smith, for Mr. Clément, and Frances Bennett, who played the other numbers. Geraldine Damon directed admirably. E. C. S.

"Soleils Couchants," Alfred Casella; "Amoureux séparés" and "A un jeune gentilhomme," Albert Roussel, and "Lied maritime" and "Madrigal," Vincent d'Indy, in which the authors paid her the compliment of accompanying her at the piano. This delightful evening was brought to a close with the Trio in G Flat, op. 29, by Vincent d'Indy. It was admirably interpreted by M. Mimart and Mme. Piazza Chaigneau (cello), to whom the master lent the fire of his inspiration and the encouragement of his presence by playing the piano part. D. L. B.

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SINGER AND PIANISTS IN MUSIC OF DRESDEN

Clodia von Toussaint in Vocal Recital of
Much Charm—Katharine Goodson
Heard at Her Best

DRESDEN, March 1.—Clodia von Toussaint, a singer of great personal magnetism and attractiveness, gave a very successful song recital here on February 22. Her vocal gifts and technical achievements were brilliantly brought into evidence in selections from German, English, Italian and French masters, the latter, however, seeming to accord best with her innermost musical inclinations. Quite ravishing were her interpretations of the old French *chansons* and the Fauré and Debussy selections, while her Händel presentations revealed strong artistic instincts. The singer's voice is well placed, her enunciation, especially in French, distinct, and she has a solid technical foundation which I hear has been given her by Prof. Franz Proschowsky, of Berlin, who thus shared in the singer's success. Miss von Toussaint's concert was attended by a large and representative audience, which applauded her warmly.

On the same evening a concert devoted to Percy Sherwood's compositions was given. Mr. Sherwood, who is a popular pianist and teacher here, is not equally successful as a composer. Heard on the same program his works are too little contrasted to arouse great interest.

A pianist of extraordinary powers is the famous English virtuoso, Katharine Goodson, who opened her recent recital with the Brahms op. 5, which she had thoroughly mastered. Her imaginative insight, virility and breadth of style were entirely in accord with this serious work, to which it is given only to a very few to do full justice. The Mozart A Major Sonata gave proof of her musicianship, just as did the Chopin numbers, which were played with great charm.

Two other pianists gave recitals almost at the same time—Frederick Lamond and Gabrielle Marie Leschetizky. Lamond's "Beethoven Abend" pleased many of his hearers and the critics. Mrs. Leschetizky displayed the same traits as last year. There was no great progress in evidence. What she lacks is magnetism.

The charming and gifted American reciter, Winder Johnson, contributed attractive selections to a program presented at the last musical "at home" of the writer. Victor Torth gave a series of Reinhold Becker's songs and Rudolf Kratina, the youngest member of the Court Opera, who has a *basso profundo* of rare quality, sang the two "Magic Flute" arias with immediate success. The pianists, Dr. Tangel-Strik and Leland Cossart, won much praise. Numerous Americans were present—Mrs. Johnson (née Countess Baudissin), Harry M. Field, Franz H. Armbruster, Alvin Olsen (singer, Oregon), A. Aye, and others. Among German artists there were Herrmann Scholtz, Reinhold Becker, Natalie Hänisch, Otto Schmid, Josef Kratina, Adrian Rappoldi, Richard Sahla, Mr. Annaruth Sahla, Bertrand Roth, John Smith, Mrs. Adams, etc.

The Petri Quartet on February 27 played a new Quartet in A Minor by Reinhold Becker with decided success. A. I.

Berlin Concerts by Americans

BERLIN, March 8.—Among recent concerts given in Berlin by Americans was that last Wednesday of Marjorie Patten, of Boston, who made her début as a 'cellist before a large audience and received the warm commendation of the critics.

She was assisted by her twin sister, Nathalie Patten, violinist. At a concert of the American Woman's Club, of which the mother of these two artists is director, a program of children's songs by Mrs. Jessie L. Gaynor was given this week. They were sung by Mrs. Gaynor herself, Rose Gaynor, her daughter, Miss Stringfellow and Dr. Augustus Milner, who is soon to sail for a tour of America. Dr. Milner is to introduce in America several songs by a young composer, Hubert Patacky, for which an American girl, Estelle Sweet, has written the lyrics, under the pen name of Estelle Duclou.

Sembrich Selects Bessie Abbott as Her Artistic Heiress

CLEVELAND, March 12.—Mme. Sembrich and Bessie Abbott have renewed the friendship of old days at the Metropolitan Opera House while in this city with the result that, a day or two ago, they agreed that Miss Abbott should study Mme. Sembrich's rôles at the latter's Summer home at Lausanne, Switzerland, next Summer. Mme. Sembrich intends to initiate the younger singer into all the traditions and intricacies of her rôles gathered during her long experience, thus giving the American girl a privilege that all the younger prima donnas might envy. Mme. Sembrich visited Cleveland for a concert appearance and Miss Abbott was appearing here with the "Robin Hood" company.

Miss Teyte Arranges a Collection for Chicago Girl

BERLIN, March 5.—At a concert given on board the *George Washington* for the benefit of widows and orphans of the North German Lloyd, Maggie Teyte, the soprano, became very enthusiastic over the playing of a young Chicago violinist, Miss A. Emerson Neill, who has come here to study. Hearing of the difficulties that this artist had to encounter, Miss Teyte at once started a collection which in less than ten minutes amounted to \$1,000. "Now Miss Neill will be able to stay in Berlin long enough to finish her studies and I believe in her future," said Miss Teyte.

Fauré Opera, "Penelope," Has Auspicious Première at Monte Carlo

MONTE CARLO, March 5.—"Penelope," a three-act lyric drama, music by Gabriel Fauré and words by René Fauchois, had its première last night at the Théâtre Monte Carlo and its success was emphatic. Fauchois has made his drama a free adaptation from Homer, and Fauré has composed a superb score. Lucienne Breval was an impressive *Penelope* and Rousselière, the tenor, sang *Ulysses* brilliantly. The work will be given in Paris at the opening of the new Champs Elysées Opera House on April 2.

Mme. Destinn Sued for Rent in London

LONDON, March 13.—Justice Darling today refused to postpone until May 15 a suit against Emmy Destinn, the prima donna, who is now in New York, for the season's rent of a furnished house, which, it is alleged, she took for the Covent Garden season. Miss Destinn contends that she is not liable for the rent for various reasons. A request had been made that the case be postponed until she could reach London after the conclusion of her season in New York.

Godowsky in Farewell Recital

Leopold Godowsky, the celebrated pianist, will make his farewell appearance in a recital at Aeolian Hall March 23. Immediately after this Mr. Godowsky will sail for Europe.

SCHULZ SOLOIST WITH THE PHILHARMONIC

'Cellist of Orchestra Plays Lindner Concerto at Sunday Afternoon Concert

The Philharmonic concert at Carnegie Hall on March 9 brought forward the popular 'cellist of the organization, Leo Schulz, as soloist. Mr. Schulz chose to play the E Minor Concerto of August Lindner, a faded work, which he played some years ago in a solo appearance with Mr. Damrosch's orchestra.

Of his performance of it, it would be difficult to point out any unsatisfactory feature, barring a few departures from the pitch in some difficult double-stopping in the first movement. There was admirable spirit in his handling of the technical part and in the slow movement he made his full, round tone fairly sing. He was received with much enthusiasm. There is no reason, however, for playing this work today, as it has no more musical value than

hundreds of other works of its period and make. Why not play the beautiful concerto of Eugen d'Albert which is so rarely heard?

Mr. Stransky made the Tchaikowsky "Pathétique" Symphony the *pièce de résistance* and conducted it with excellent results. As stated before in these columns when the work was done at a Thursday evening Philharmonic this season, interest in this symphony is already beginning to lag and one is no longer swayed by its emotional content or startled by its one-time bizarre orchestral features, most of which sound quite conventional to-day.

There were also the Smetana poem "From Bohemia's Woods and Fields," the "Love Scene" from Strauss's early opera, "Feuersnot," a wonderful piece of orchestral writing, and Mendelssohn's Overture to "Ruy Blas," in all of which the orchestra played with a fine body of tone and with much spirit. Mr. Stransky was recalled after each number and obliged to bow repeatedly. A. W. K.

A new opera entitled "Mélisande," by Carlo Merli, has been produced in Venice, only to prove a failure.



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Playing the MacDowell Second Concerto

Some Recent Press Comment

Miss Pierik's recital will not soon be forgotten by those who were fortunate enough to be present to hear her. Possessed of a commanding presence, she inspires confidence as soon as she places herself before the instrument. She has what is absolutely necessary to make a good public performer and musician-repose. Fully confident of her powers, she plays with the idea of interpreting the composition in hand, without regard to external considerations. With dazzling technic she combines a wealth of expression, and thus equipped absolutely toys with the various difficulties presented. Her playing is virile and its moods are everchanging.—F. W. Mueller in the Tarkio (Mo.) *Avalanche*.

Miss Pierik played with artistic finish and taste and her playing of the brilliant Liszt transcription of a concert waltz was so fine as to win her a real ovation.—Peoria (Ill.) *Star*.

She possesses not only a finished technic, but understands the art of expression that creates life in her work and conveys a bond of sympathy between herself and her hearers. Her performance was greeted with such applause that she was forced to respond to an encore.—St. Louis *Anzeiger of the West*.

The pianist gave several numbers with fine pianistic skill, revealing a subtle grasp of interpretation and splendid test of technic that greatly pleased the music lovers present.—The Burlington (Ia.) *Gazette*.

A very interesting addition to the program was Miss Marie Pierik, the Springfield pianist. Her playing carried an especial appeal to the musicians present and her compositions gave ample scope for variance of interpretation.—Daily Independent Times.

Miss Pierik is a virile musician. Her masterly work reflects the years of sincere preparation, the temperament that realizes the value of correctness in detail and the natural ability, without which interpretation is impossible. It is seldom that a young woman acquires such proficiency, no matter what her training may be. Such things, as a rule, come only with many years of constant work.—Traverse City (Mich.) *Record-Eagle*.

She possessed much skill and technic.—Times.

Miss Pierik was a success at the piano and her rendition of the MacDowell Concerto was heartily encored.—St. Louis *Republic*.

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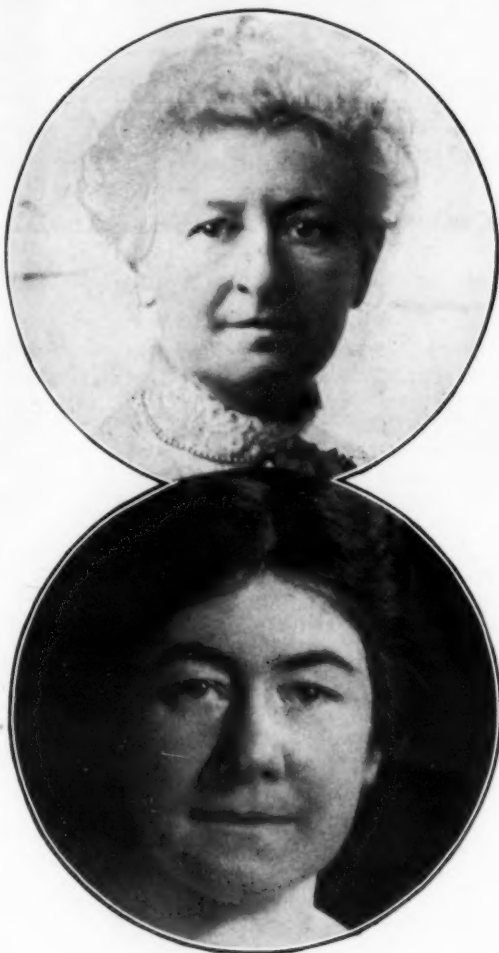
SPREADING THE EVANGEL OF WAGNER

Fortnightly Musical Club Gives Lecture-Recitals in Five Sections of Cleveland to Prepare Public for Intelligent Hearing of Wagnerian Festival—A Part of Musical Extension Work Among Factories, Schools and Other Institutions

CLEVELAND, O., March 10.—Wagner "birthday parties" form the novel method adopted by the women of the Fortnightly Musical Club to prepare the Cleveland public for the big Wagner Festival to be held on May 5 and 6. It occurred to Mrs. Arthur Bradley, who is in charge of the club's musical extension work, that this is a fitting time to give information to the largest possible audience regarding the Bayreuth master and his musical theories. Consequently the composer is being made the subject of a long series of lecture-recitals at auditoriums in five widely scattered sections of the city, with illustrations by the player-piano, soloists and choruses.

The first recital at the various places was devoted to early opera in general and the changes effected by Wagner with his first works, "Rienzi" and "The Flying Dutchman" and the second recital followed the next step in the composer's development, as shown in "Lohengrin" and "Tannhäuser." Each of the remaining recitals took up one of the music dramas, with careful analysis of the themes, a relation of the mythological sources of the dramas and a reproduction of Wagner's own comments on his works.

made with the purpose of giving Cleveland people a more intelligent basis of appreciation for the May festival. The Theodore Thomas Orchestra, under Frederick Stock,



Mrs. Arthur Bradley (Above), Chairman Extension Committee Fortnightly Club, and Mrs. Franklyn B. Sanders, Director of Afternoon Concerts.

will supply the orchestral support for the two days' concerts, assisted by the Singers Club of Cleveland, under the direction of Albert Rees Davis, as well as a German chorus coached by Adolf Singuf. Three Metropolitan "stars" will also appear. Olive Fremstad, Carl Jörn and Herbert Witherspoon. There will be a popular price concert on the afternoon of May 6, when the general public will have a chance to hear excerpts from Wagner's works, running from "Rienzi" to "Parsifal."

This organization of Cleveland women has aptly been described by a leading critic as "the chamber of commerce in musical affairs." It has already produced several successful professional singers, including Mme. Charles Cahier, the noted contralto, who was one of the charter members; Lila Robeson, of the Metropolitan Opera Company; Caroline Hudson-Alexander, the popular soprano, and Rachel Freese-Green, formerly of the Chicago Opera Company.

The club is responsible for the inauguration of symphonic courses each season, twelve private club concerts and special entertainments in various institutions where good music is seldom heard, such as schools and factories. Recently it has undertaken the work of teaching music in the social settlements. Mrs. Franklyn B. Sanders has been in charge of the afternoon concerts; Mrs. Adella Prentiss Hughes has had the direction of the orchestral series, and Mrs. Bradley has conducted the movements for the extension of musical culture throughout the city.



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TAUBMANN'S "GERMAN MASS"

Oratorio Society to Give Important Work at Next Concert

Conductor Koemmenich and the chorus of the Oratorio Society of New York seem likely to have their hands full with the presentation of Otto Taubmann's "German Mass," scheduled for Friday, March 28, at Carnegie Hall.

It is one thing to sing effectively such well-worn classics as "Elijah" and "The Messiah," which almost every chorister knows practically by heart, and quite another to prepare a finished production of a new and "advanced" work like this of Taubmann's. This work, despite its title, is not the usual church mass, though it retains for its several divisions the titles "Kyrie," "Gloria," etc., found in the liturgical form. The composer has chosen his text from the Scriptures, and with the addition of sundry Lutheran chorales adheres in his own way to the fundamental spirit of the ordinary mass sections.

The work is extremely difficult in parts, and inevitably recalls Brahms, whose "German Requiem" appears to have provided Taubmann with his ideas. It employs four solo voices, mixed and double choruses, chorus of boys, orchestra and organ. These soloists will participate: Inez Barbour, soprano; Mildred Potter, contralto; John Young, tenor, and Putnam Griswold, bass.

By way of celebrating the centenary of Richard Wagner, the society will also sing a portion of the third act of "Die Meistersinger."

Ethelynde Smith in New Hampshire Recital

FRANKLIN, N. H., March 10.—Ethelynde Smith, of Portland, gave a recital before the Women's Club at Franklin recently, this being a re-engagement. Miss Smith has sung a number of times in Franklin and has become a decided favorite. She was heard in groups of German, French and English songs, which she sang with insight into the composer's intention. Her program included works by Hugo Wolf, Loewe, Grieg, Lemaire, Bachelet, Massenet, Mary Turner Salter, Charles Wilby, Charles G. Spross, Will G. Macfarlane, Adolph M. Foerster, R. Huntington Woodman, Hugh W. Babb, Teresa del Riego, Liza Lehmann and old English, Irish and Scotch songs.

Austrian Opera Engagement for Boston Soprano

Evelyn Parnell, the Boston soprano, has been engaged from March 1 to the middle of April at the Comunale Opera House, Fiume, Austria. She will sing in "Rigoletto" and "Pescatori de Perle." Miss Parnell recently concluded two highly successful special performances with the Quinlan Opera Company at the Royal Opera, Dublin, as Violetta in "Traviata." The coloratura soprano is to be heard again in the Verdi opera at Dublin in May.

Philip Hale's Verdict on New Aubert Opera

[Philip Hale in Boston Herald]

"La Forêt Bleue" is a spectacle that will please the children, and the amiable music does not disturb the scenery or elderly persons who like to see the little heroes and heroines of their youth upon the stage. It would seem that Mr. Aubert, a refined, sensitive musician, has not a marked instinct for dramatic effects. He has a pretty taste in orchestral color. He is the man for a little idyl, the painter of a pastel. Certain piano pieces and some songs written by him are graceful and charming. The melodic vein in this opera is weak. The short-breathed motives tell nothing; the melodies developed at length are without a decided profile.

Beatrice McCue Returns from Southern Tour

Beatrice McCue, the New York contralto, returned recently from a most successful Southern trip, during which she was one of the soloists at the Stetson University festival and was also heard in a recital at Rollins College, Winter Park, Fla. Her recital was received with great enthusiasm and she was compelled to give several encores, after a long program. Her success was such that she has been re-engaged for next season, when she will make an extensive Southern tour.

CHICAGO COMPOSER ON PROGRAM BY STOCK

Adolph Brune's Symphonic Poem Pleases as Performed by the Erstwhile Thomas Orchestra

CHICAGO, March 10.—Another American composer—and this time a Chicagoan—found recognition on the week's program of the erstwhile Theodore Thomas Orchestra in the symphonic poem, "Das Lied des Singschwans," of Adolph Brune. More strictly speaking, Mr. Brune is really a German composer, American only through adoption on account of his extended service of some fifteen years with the Chicago Musical College as an instructor of harmony and theory. His composition was old-fashioned only in that it was marked by sanity and many of the sterling virtues which have of late been spurned by the ultra-modern anarchists and revolutionists. There were many ideas in his work developed along lines which are interesting, even if conventional, and in its scoring he has made use of the possibilities of the orchestra with the touch which only comes from long training. This is readily understood when one reads in the program notes that in addition to this symphonic poem he has written yet another one, besides two symphonic fantasies, two symphonies, two overtures and several smaller movements for orchestra as well as much chamber music and numerous cantatas for chorus and orchestra.

Mr. Brune shared with Mr. Stock in the liberal applause which was accorded his work at its two hearings. The next item of interest at this program was the second "Brandenburg" Concerto by Johann Sebastian Bach, not, however, in its original orchestration, but as arranged for concert use by Felix Mottl, wherein two harps were substituted for the cymbalum of the original score and preserved its effect with remarkable fidelity. Whether or not Thomas patrons of late have heard more of Bach than is the rule, certain it is that the crisp and scintillating counterpoint of this Brandenburg concerto was attended with the closest interest on the part of a large audience, regardless of the years which divided the two epochs thus brought together. An Enesco "Rhapsody" received its first performance in Chicago and it was in every way typical of other works from the same composer which have been heard on local programs. The closing number was Rimsky-Korsakow's Capriccio Espagnol, composed of some five movements, played, however, without pause. It was a brilliant piece of program writing and rampages of color were much in evidence.

The soloist of the occasion was Mme. Yolando Méro, who selected Rachmaninoff's Second Concerto as a vehicle for the display of her talent. The concerto itself did not seem to please so much as when played by the composer on his visit to this country some two years ago, but Mme. Méro's playing was forceful and her technique was of such calibre that she could afford to be prodigal in her expenditure of tone without fear of handicap.

A Sunday afternoon concert was given by Harry Weisbach, concertmeister of the Chicago Symphony Orchestra, appearing in the Fine Arts Theater under the orchestral management with a program which contained Corelli's "La Folia" Variations, the Gesangsconcerto of Spohr, "Passacaglia," which César Thomson wrote over a bass by Handel, two of the Brahms "Hungarian Dances" as arranged by Joachim, and a Mazurka by Arnold Volpe. The program was far from hackneyed, although it was hardly designed to bring forward much of modern poetic sentiment, rather giving exposition to classic beauty and technical facility than the more fervent modern utterance requiring greater breadth and pulsating vitality of tone—the one field in which Mr. Weisbach finds his greatest handicap. The difficult "Passacaglia" and certain portions of the Spohr Concerto marked the highest point in the afternoon's achievements, and it is to be regretted that a more numerous audience was not in evidence. N. DE V.

Engagement for George H. Downing

George H. Downing, the Newark baritone, was engaged to sing the part of Jesus in Moore's "Darkest Hour," with St. John's Episcopal Choir, Yonkers, N. Y., on Thursday evening, March 20.

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GREAT DEMONSTRATION IN ST. LOUIS FOR YSAÏE

Violinist Visits the City for First Time
 in Eight Years—Zach's Interesting Program

ST. LOUIS, March 15.—After a lapse of two weeks, the Symphony Orchestra presented a long, but intensely interesting program yesterday afternoon, assisted by the great Ysaye, who has never been heard here before with orchestra and has made no appearance of any kind here for eight years. It was inspiring to hear and to see such a demonstration as he evoked and it was certainly well earned. His technique, expression and revelation of supreme musical intelligence fairly carried the audience away. He played the Viotti Concerto No. 22 and the Saint-Saëns Concerto in B Minor, adding the Ballad and Polonaise by Vieuxtemps.

Mr. Zach, owing to a great number of requests repeated the performance of the Tchaikovsky "Manfred" Symphony and presented the great tonal picture with vivid coloring. The orchestra exhibited great evenness of tone and expression. It was perhaps one of the best performances given during the year. The other orchestral number, which served to brighten the program, was the Mendelssohn Overture, "Be-calm'd at Sea; a Prosperous Voyage." Although quite unfamiliar it was duly appreciated as being a fine bit of work and completed a rather long, but very interesting matinee. The same concert will be given this evening and there is a sold-out house. H. W. C.

BURGSTALLER AGAIN

German Tenor Returns to Operatic Work and May Come to America

BOSTON, March 15.—News comes from Frankfort-on-the-Main, that Alois Burgstaller is again taking up opera work. He will be remembered in America as a member of the Metropolitan Opera Company in 1900, when he appeared as Siegmund in "Die Walküre," and the immediate success which resulted in his re-engagement as the leading Wagner tenor. His appearances as Siegfried will also be remembered by those who heard him in this rôle. The lack of German tenors which has been felt often here during the "Tristan" performances would be relieved by the return of Burgstaller to the American stage.

Mr. Burgstaller received his early training under Kapellmeister Kniese and Frau Wagner. He was gifted with a beautiful natural voice, and his life as a boy in the Bavarian woods and mountains predestined him to impersonate the characters of the Wagner dramas. He has devoted the last three years to serious study with Bell with in Frankfort, and has refrained from public appearances. His return to the stage and concert hall in Frankfort and Berlin has been welcomed by the critics, and his return to America is looked forward to for the coming season. A. E.

A RETURN FOR COPELAND

Pianist's Cleveland Success Leads to Second Recital in Seven Weeks

CLEVELAND, O., March 15.—One of the subjects of musical interest most discussed in Cleveland during the past week is George Copeland's playing at his second recital here within seven weeks. After Mr. Copeland's first concert in January had introduced him to Cleveland musicians, reviewers and the general public sounded his praises with such enthusiasm that a return engagement was inevitable. The beauty and variety of his tone, the extraordinary effects of light and shade and of blended color produced by the perfection of his pedaling, his imagination and individuality, all combine to make him a pianist of distinction. Not only in his playing of the music of Debussy and of Albeniz, of which he makes a specialty, but in the elegance of the older classics there is a finish and brilliancy to his style.

A recent concert of the Fortnightly Club brought three artists to Cleveland for a successful exchange concert with the Chromatic Club of Buffalo. Especial interest was felt in the playing of Mrs. Oncken von Knorring, who received the musical education which the Finnish government gives to its talented young musicians on condition that each of their programs shall contain a group of works by Finnish composers. The piano numbers given in recog-

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nition of her national obligation were "Capriccio," by Sibelius; "Sausle Schilfrohr," Sibelius-Palmgren; Concert Etude, Palmgren, and "Die Kreuzspinne," Sibelius-Ekman.

Two concerts by the Cleveland Orchestra have continued the good impression made by the new conductor, Christian Timmer. In spite of having a corps of players gathered from busy hotel and theater musicians he secures surprisingly creditable results, even in such ambitious works as the "Meistersinger" Overture given last Sunday. Warren Whitney, a popular Cleveland tenor, and Mrs. Ronfort-Askue, pianist, have been recent soloists. A concert given by Mrs. Ronfort-Askue, last Monday, concluded with the Schumann quintet, in which she had the assistance of the Philharmonic String Quartet. The program was received with enthusiasm by a large audience. ALICE BRADLEY.

OLD FRIEND IN SCHENECTADY

Reinald Werrenrath Appears There Again and Wins New Favor

SCHENECTADY, N. Y., March 14.—Reinald Werrenrath, who rivals in popularity any concert singer visiting this city, gave another local recital (probably his sixth) on March 11. Mr. Werrenrath's voice, his physique, his temperament and his education contribute generously to the high place he has won as a recital-giver.

He enjoys dialect and folksongs. The Irish melodies he sings are brought up to artistic heights when he adds them to his program and still lose not a bit of their flavor. The Indian melodies, arranged by Arthur Whiting, were something quite new to a Schenectady audience. Mr. Werrenrath ended his stated program with Walter Damrosch's famous setting of "Danny Deever," and sang it better than ever.

During the program Mr. Werrenrath favored the audience with explanatory remarks which added the human interest element to several songs.

The accompaniments were done admirably by Charles Albert Baker.

"Evening of Duets" in Chicago Studio

CHICAGO, ILL., March 3.—"An Evening of Duets" at the MacBurney Studios Tuesday night, February 25, served to exhibit the high grade of recital material used in the studios. This program was sung by Elsa Fern Smith-MacBurnay, soprano, and Agnes Hansel Harter, contralto. The accompaniments were played by William Lester.

Edwin Arthur Kraft to Open Organ

Edwin Arthur Kraft, the talented organist, has been engaged to open the new Moller organ at the Christ P. E. Church, Cleveland, Ohio, on March 22. He will also be heard in an inaugural recital in St. Procop's Church, Cleveland, on March 27.

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GRIEG MUSIC HIGH IN PHILADELPHIA FAVOR

"Peer Gynt" Suite Wins Greatest Number of Votes in Orchestral Contest

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, March 17.

THE noble Symphony No. 2 in C Major, of Schumann which had an interpretation wholly worthy of its great importance as a masterpiece of music, opened the program for the Philadelphia Orchestra's twenty-first pair of concerts, at the Academy of Music last Friday afternoon and Saturday evening, which had Herman Sandby, first violoncellist of the orchestra, as soloist, and two Richard Strauss compositions—Love Scene from "Feuersnot" and Salomé's Dance from "Salomé"—as the orchestral novelties. Mr. Sandby again convincingly demonstrated his virtuosity with a brilliant interpretation of Dvorak's Concerto in B Minor for violoncello, which gave him plenty of opportunity to display his fine technique and to show in certain passages that also he is capable of giving to his instrument that soulful appeal which is its greatest charm. On Friday afternoon, at the conclusion of his number, Mr. Sandby was recalled several times and so enthusiastically applauded that finally he further delighted the audience by playing another Dvorak composition, the popular "Humoresque," with harp accompaniment by Mr. Lapitino, harpist of the orchestra. While the Strauss "Feuersnot" excerpt was entirely new here, the "Salomé" number also was in the way of a novelty, never before having been played by the local orchestra under Mr. Stokowski's baton, and both were received with marked favor. The "Feuersnot" music has much of real melody in it, with not a little also of the characteristic Strauss "modernism," which

is exploited in a vociferous climax, and the "Dance of the Seven Veils," which Philadelphians heard and saw when Mary Garden gave her sensational portrayal of the title rôle of the Strauss opera at the Metropolitan several years ago, was so well played that all that is most vivid and striking in it seemed to be given new emphasis and importance. In the two Strauss numbers a second harp was played by Dorothy Johnstone Baseler.

The sixth and last of the orchestra's series of popular concerts attracted on Wednesday evening an audience that completely filled the Academy of Music, and as the program was made up of "request" numbers, voted for at the last previous concert of the series, the occasion was in the truest sense a "popular" one, and provided a genuine treat for every person present. It was practically a foregone conclusion that the overture from "William Tell," by Rossini, and the "Peer Gynt" suite of Grieg, should be among the selections chosen, and these, with the Mendelssohn "Midsummer Night's Dream" music, Brahms's "Two Hungarian Dances" and the Introduction to Act III, "Lohengrin," and the addition of a pretty little Serenade, a composition of real merit by Mrs. Lawrence Townsend, well known in this city and Washington, made up the orchestral part of a program that scarcely could have been more enjoyable. The soloists were Dorothy Thullen, soprano, the possessor of a clear, sweet voice of particularly good high tones, who sang Micaela's aria from "Carmen," winning an encore, and Thaddeus Rich, concertmeister of the orchestra. Mr. Rich's violin playing is of the sort that is invariably sure to please and edify, for he has a tone of the purest quality and plays with such facility and so much expressiveness and poetic appeal that he never fails to win his audience. His first number on Wednesday evening was "Träume," by Otto Müller, one of the first violinists of the orchestra, which proved so decidedly worth while and was received with so much favor that Mr. Rich summoned the composer to come and share the honors of the applause with him. Next, Mr. Rich executed with admirable skill the intricate "Le Ronde des Lutins" of Bazzini.

It is interesting to note the result of the ballots cast for the numbers that made up this request program, the total number being 3,800, the winning numbers running as follows: "Peer Gynt" suite, Grieg, 1,374; Incidental Music to "A Midsummer Night's Dream," Mendelssohn, 360; Two Hungarian Dances, Brahms, 348; Prelude to Act III, "Lohengrin," Wagner, 295; overture to "William Tell," Rossini, 281. A. L. T.

New York Symphony Announces Soloists for Next Season

Preliminary announcements for the season of 1913-14 for the New York Symphony Society have already been announced by the directors. Eight Friday afternoon concerts are to be given between October 31 and February 13 and sixteen Sunday afternoon concerts between October 26 and March 1, all at Aeolian Hall. The present season is completed save for the benefit concert for the pension fund of the society, which has been postponed from Tuesday evening, March 18, to Easter Sunday evening, March 23. Germaine Schnitzer and Edmond Clément will be the soloists. Among the soloists already engaged for next season are Louise Homer, Margarete Matzenauer, Maggie Teyte, Kathleen Parlow, Josef Hofman, Harold Bauer, Kreisler, Ysaye and Carl Flesch.

HINSHAW GIVES HIS FIRST SONG RECITAL

Makes the Journey from Opera Stage to Concert Hall Successfully

This season has proved to be one in which many of the male members of the Metropolitan Opera Company have taken their courage in hand to make the expedition from opera stage to concert hall. Latest of these was William Wade Hinshaw, the American bass baritone, who on last Sunday afternoon offered a recital at Carnegie Hall, New York.



William W. Hinshaw

an all-German program made up as follows:

Schumann, "Himmel und Erde," "Die Hütte," "Ihre Stimme," "Ins Freie"; Schubert, "Der Atlas," "Der Doppelgänger," "Fahrt zum Hades," "An Schwager Kronos"; Hugo Brückler, "Gebet," "Am wilden Klippenstrande," "Lind duftig hält die Maiennacht," "Frühlingssegen," "Verrath," "Hell schmetternd ruft die Lerche"; Jensen, "Ausfahrt," "Altassyrisch," "Die Maulbrönnner Fuge," "Die Heimkehr."

The problem of the singer in preparing a recital program grows more perplexing each year and Mr. Hinshaw doubtless spent much thought on the selection of his list of songs. And still it cannot be said that his choice was ideal. The Schumann and Schubert groups were well chosen and in them he did the best work of the afternoon. His "Ihre Stimme" was splendid, "Ins Freie" buoyant and spirited and his "Atlas" searching in its dramatic appeal.

But why sing six songs by Hugo Brückler, whoever that gentleman may be? Why four of Adolf Jensen, a third-rate composer at best? Of the six Brückler songs only the one called "Verrath" seemed worth while and that because of its poem. They all bear the stamp "made in Leipzig" or some other German city where academic style has held sway over freedom and inspiration. They are obviously "made," not inspired, and it is not difficult to understand why they have not been heard here since Max Heinrich sang them, many years ago. Mr. Hinshaw presented them as though he believed in them and succeeded in making them as interesting as possible. The audience applauded after each song, but the applause was surely intended for the singer and not for the songs. Jensen has written better songs than those Mr. Hinshaw sang, though the humor of "Altassyrisch" and "Die Maulbrönnner Fuge," with its curious quasi-Handelian floriture passages at the close was interesting.

The recital proved Mr. Hinshaw a singer of even greater ability than have the rôles

he sings at the opera house. He knows every song so thoroughly that he needs no music to refer to. He was in excellent voice and his German enunciation was praiseworthy. At the close of the recital he was recalled many times and added an extra.

Richard Hagemann played the accompaniments with mastery. A. W. K.

Huss Artist Pupil Presents Ambitious Piano Program in St. Joseph, Mo.

ST. JOSEPH, Mo., March 17.—Edwin Stodola, a young pianist who has made his home in this city since last Fall, gave a recital on Saturday evening last at Jenkin's Music Hall before an audience of good size. Mr. Stodola presented an ambitious program which represented the various styles of piano music satisfactorily and which gave him an opportunity to show his splendid equipment. An artist pupil of Henry Holden Huss, the New York pianist-composer, he has in his playing many of the finest qualities of modern pianistic art. He played the first movement of the Beethoven Sonata "Appassionata," two études by Henry Holden Huss, one for the left hand alone, the other a charming one in D Major, three Liszt pieces, including the popular "Liebestraum in A Flat," A. Walter Kramer's Three Preludes, op. 33; Grieg's Nocturne in C, five of the Brahms Waltzes, op. 39; the Rubinstein Staccato étude and a Chopin group, including two of the waltzes, three études, a nocturne and the famous Berceuse.

Philadelphia Orchestra Plays in Atlantic City

[From a Staff Correspondent]

ATLANTIC CITY, March 15.—The second concert of the season by the Philadelphia Orchestra was given at the Apollo Theatre on the evening of March 13. There was a very large audience in spite of the wet weather and in spite of this handicap the playing of the orchestra was generally satisfying. The program consisted of the "Euryanthe" Overture, Schubert's "Unfinished" Symphony, Smetana's "Moldau," Tchaikowsky's "Variations on a Rococo Theme" and "Marche Slav." The soloist was Herman Sandby, first cellist of the orchestra, who played the "Variations" with finish of technique, beauty and warmth of tone and poetic effect. He was cordially applauded and played Saint-Saëns's "Le Cygne" as an encore. The best work of the orchestra under Mr. Stokowski was done in the Symphony and the Tchaikowsky march. H. F. P.



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FROM MUSICAL AMERICA READERS

As to Music Study in the High Schools

To the Editor of MUSICAL AMERICA:

In the editorial column of MUSICAL AMERICA, March 15, you refer to a letter of mine in reference to singing in schools, published some time ago in the New York Times. I beg to ask that, since you have commented on this matter, you will kindly grant me space to say a word more on the subject. In your article you misquoted me only once, by saying "that boys and girls of High School age were not musical"—or words to that effect. I said that they "were, or were not musical" at this age, meaning that those who were musical showed this by this time in their lives. Do you know anything about the way music work is carried on in High Schools, and just how far the theory of the business is from the real practice? I do not believe you do, for you would not write in the attitude you did.

In the first place, music comes only once a week, for any class. In some High Schools this one period is for four years, but in many others it is only for one or two years. This period is about forty minutes, and one music instructor may receive for instruction as many as one hundred (more or less in different High Schools) pupils for "instruction." Now these pupils know that it doesn't make any difference whether they work or not, because music credit is not required; they simply have to "go" to music periods for a certain length of time. At any one period a teacher may have a class composed of first, second, third or any combination of pupils of all terms in the school. How much can be accomplished with such conditions? One music teacher meets, maybe, 1,200 to 1,500 pupils a week, and they surely cannot do efficient work among such a large number. The music is the last thing in the minds of all associated with the school work. It is the last thing that the pupil considers when he makes out his program of studies for the term, and the music teacher is only too conscious of these facts.

It is absolutely impossible for one instructor to teach this number, and my criticism was to make the subject elective for those who had musical talent and do the work thoroughly. Musical talent does not necessarily mean performance on instruments. There are pupils who could have their powers of appreciation developed and the history of the art could be studied, harmony, etc. Don't imagine for an instant that the music as it is now being carried on in the High Schools is improving any pupil's vocal ability, for it isn't. Further, there is usually one or perhaps two assembly periods when almost all, or all of the school, is assembled and at which time songs are sung and often practised. This gives every pupil an opportunity to learn the standard songs of the country, outside of the single music class period.

The Times did not publish all of my letter. I said in addition to that which was published that if real results were to be obtained—results equal to those in the other departments of the schools—it was necessary to set the same standard for music teachers as those set for all others. As the rule now is, a music teacher may be

appointed without an academic degree. The work is thus given an inferior rating in the school system at the outset.

I realize your intentions are good; but before you give the final word about this matter just take a look into it. See the music instructor at work, often in a large auditorium, down in some corner, because the principal will not give a room, on account of the "noise" disturbing the other classes reciting nearby. See the indifference of every one toward this work and see the type of individual appointed by the Board of Education to do this work, and then you won't wonder why I wrote. The whole business as it is now carried on is one grand fake, and the teachers know it; but having started in the work many cannot afford to give it up, and so they stick and bear the uselessness of it all. I know what I am writing about, thoroughly.

MUSICIAN.

Enunciation Is the Thing, Asserts Francis Rogers

To the Editor of MUSICAL AMERICA:

I have read with interest Mr. Kramer's letter of March 8, commenting upon my remarks of the previous week on the subject of singing in English at the Metropolitan, but do not find that he has much light to throw on the present situation. I admit readily that the better one's seat is for hearing and the more familiar one is with an opera, the better one's ear follows the text, but these points do not bear importantly on the subject of enunciation itself—if they did, why should we find some singers so much more intelligible than others? Mr. Kramer says: "American singers may not enunciate our tongue as clearly as do men like Plançon, Renaud and Maurel theirs (three exceptional artists, not to be taken as average examples, by any means)," but how about Giliert, Clément, Dufranne, Dalmorès, Rother and Gilly, all of them admirable masters of enunciation and able so often to make themselves understood across the footlights? French is a difficult language to sing, but French singers master it as a medium of song, just as our American singers could master English, if they only would.

Mr. Kramer asserts "that frequently several of our ablest foreign singers at the Metropolitan change the vowel sound of the librettist's word for the purpose of an easier or more effective vocalization." These singers should agitate in favor of the textless opera, of which I wrote in my last letter.

Mr. Kramer concludes, "this matter of enunciation is hardly to be taken as seriously as is generally supposed." On the contrary, it is a very serious matter, indeed. If we are ever going to succeed in domesticating grand opera, it will have to be through the medium of English, our national language, and, to achieve a national opera, we shall need singers whose enunciation shall be as good as their voices, who shall sing English as clearly as the French singers sing French.

Truly yours,

FRANCIS ROGERS.

No. 563 Park Avenue, New York.
March 16, 1913.

Miss Cheatham Makes a Correction

To the Editor of MUSICAL AMERICA:

Will you kindly permit me to correct a typographical error which appeared in an article written by me, and published in last week's issue of MUSICAL AMERICA? In the paragraph referring to certain civic activities in San Francisco, the sentence " * * * the frank discussion of necessary social evils * * *" should have read: "the frank necessary discussion of social evils." One is so profoundly grateful to know that evil is not necessary; but the fearless uncovering of what it claims to be, and the frank discussion of the quickest method of its annihilation, IS NECESSARY. It is only that I feel so strongly on this subject that I am trespassing on your valuable space further, in asking for this correction. Yours very truly,

KITTY CHEATHAM.

274 Madison Avenue,
New York, March 15, 1913.

Objects to Changing Name of the Thomas Orchestra

To the Editor of MUSICAL AMERICA:

Cannot you take up the cudgels against the change of name of "The Thomas Orchestra" to "Chicago Symphony Orchestra"? The argument used "to forestall and prevent the adoption by any other musical organization of the name 'Chicago Symphony Orchestra' as this would involve endless embarrassment and complication and possibly serious financial loss to the

Orchestral Association" is so weak and unworthy that it seems to me, the calamity consequent upon the retention of the original name would be much more likely to befall the proposed new organization were the change brought about. This is a cause worthy of your protest. Proclaim it loud and long.

Yours,
C. T.

St. Louis, Mo., March 12, 1913.

"God Save the King"

To the Editor of MUSICAL AMERICA:

May I be permitted to correct "Mephisto" in the March 1 number, where he states: "'God Save the King,' which, as you know, is the tune to which we sing our 'America.' It is also the Austrian Hymn." Mephisto is mistaken. He should have said the Prussian hymn, "Heil Dir im Siegerkranz." The Austrian hymn was composed by Haydn during the Napoleonic wars and begins with the words "Gott Erhalte Franz den Kaiser." Later different words were adopted: Deutschland, Deutschland über alles. "America" could not be sung to it, the meter being different. He can find the Austrian Hymn in

CAPLET MUSIC HEARD

Quintet Performed by Longy Club of Boston—A Piano Recital

Boston, March 10.—On Thursday evening, in Steinert Hall, Thompson Stone, pianist, was ably assisted by Hildegarde Brandegee, violinist, in a program which included works great and small by Beethoven, Schubert, MacDowell, Bach, Saint-Saëns, Kreisler and Zarzycki. Mr. Stone showed commendable musicianship and a clean, fluent technic. On this occasion, as on the occasion of her recital a week before, Miss Brandegee appeared as one of the most promising of the young violinists now studying in this city. Her tone is warm and vital, full of color, and she has musical enthusiasm and grasp. There was a small but interested audience.

On the same evening, in Jordan Hall, the Longy Club was assisted by Mme. Marie Sundelius, soprano. The pieces for the wood wind instruments were a quintet for flute, oboe, clarinet, bassoon and piano, by André Caplet, the present conductor at the Boston Opera House; a Ballade, after Villon, by Debussy; "Le Rêve," from Auber's "La Forêt Bleue"; air from "Le Roi D'Ys," Lalo, for soprano; divertissement for two horns, two oboes, two clarinets, two bassoons, op. 24, Bernard. Mme. Sundelius continues to gain in the art of interpretation, and she has always been a singer of exceptional intelligence and sympathy with modern music. The quality of the voice is beautiful and it is employed

American Church Hymn books, set to the words "Glorious Words of Thee Are Spoken," etc.

Yours truly,
GERARD TAILLANDIER.Medford Conservatory,
Medford, Ore., March 10, 1913.

Enjoys Criticisms

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to renew my subscription to MUSICAL AMERICA. I am a long way from New York, but your paper, coming every week, is a great enjoyment.

Two years ago I had the pleasure of hearing opera in New York three or four times a week for three months. At that time I read your always excellent criticisms of the performances.

It seems to me when I get your paper as though I were again sitting at the Metropolitan, in perfect contentment of eyes and ears—so you make Los Angeles not so far away, after all.

With sincere congratulations upon the excellence of your paper,

GRACE M. STIVERS.

Los Angeles, March 5, 1913.
1115 Arapahoe.

with much resource. Would there were more such resident singers in this city! Mr. Caplet's Quintet is not so modern as his "Suite Persane," which has also been played more than once in Boston. It is, nevertheless, interesting, especially in the *Adagio* and the *Scherzo*. The performances of this admirable organization of players on wind instruments are, as a rule, past praise.

N.

VERDICT AGAINST DESTINN

Prima Donna Ordered to Pay for Hats Furnished Her in Prague

Berlin, March 11.—Mme. Emmy Destinn, of the New York Metropolitan Opera, was the defendant in a suit at Prague yesterday, in which the verdict of the court went against her. The action was brought to obtain payment of a milliner's bill aggregating \$600. The plaintiffs submitted an itemized account of many "Paris models" furnished to Mme. Destinn and gave in each case the date—in some cases long afterward—when she notified the firm that the hats were "unsatisfactory." The court ordered the prima donna to settle the bill within two weeks or run the risk of having her chattels attached.

Mme. Destinn's previous appearance in the Prague courts was as the contestant of the validity of a number of bills of exchange signed "Emmy Destinn," of which she successfully resisted payment on the ground that this was only her stage name.



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KREISLER WITH NIKISCH IN BERLIN

A Concert of Several Memorable Features—Holbrooke's "Queen Mab" Apathetically Received—An American "Gilda" to the "Rigoletto" of Jean Noté—The Berlin "Ariadne"

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, February 28, 1913.

AN event, interesting in more features than one, was the ninth Philharmonic concert under Nikisch with Fritz Kreisler as soloist. Firstly, Mr. Kreisler, ever an exceptional drawing card, played Bruch's Concerto in G Minor with a dazzling technique, dash and impetuosity not readily to be equalled. It must be confessed, however, that we have heard from Kreisler a more imposing, more clarified performance than on Monday evening. Still, the magic influence, the hypnotic power of this gypsy among violinists is so great, his violinistic personality so marked that he charms all alike and would still continue to do so were his playing less characteristic of the great virtuoso that he is. The finale was a brilliant display of all that constitutes the finest violin technique.

The second feature of interest was the production of Holbrooke's symphonic poem for large orchestra, "Queen Mab," which was given a first hearing in Berlin. The success of this novelty is to be doubted, judging by the lukewarm applause with which it was received. This regrettable impression was largely the result of the decidedly weak and confused final movement, which seems devoid of anything resembling form or a climax. Holbrooke starts in with interesting thematic development and a unique, clever and impressive instrumental arrangement. Had he continued on the same lines to the end, his composition might have scored a greater success. As it is, those not acquainted with Holbrooke left the concert with a none too favorable impression of his talent.

Strauss's "Ein Heldenleben," imposingly portrayed by Nikisch, completed the evening's performance and gave the concertmaster, Julius Thornberg, an opportunity to distinguish himself as solo violinist. He helped with a beauty of tone and style that called forth universal admiration.

A "Rigoletto" from Paris

The Kurfürsten Oper which is now under the management of the members themselves, has no intention of passing into oblivion because of the recent financial difficulties of its former director. On Tuesday evening, Jean Noté, the famous baritone of the Paris Opéra, sang *Rigoletto* as a guest and had an unquestionable success with the greater part of the public. Noté possesses a powerful, metallic baritone which he employs in a manner denoting excellent taste and schooling. His enunciation is perfect. The upper tones of his voice seem less resonant than those of his middle and lower registers. Noté's make-up and dramatic impersonation evinced sound understanding of the rôle.

It is a gratifying duty to record that the evening's success was equally divided between *Rigoletto* and *Gilda*, which latter rôle was admirably interpreted by Ethel Hansa, an American singer who has been engaged for the Chicago Grand Opera for next season, and who has attracted attention in London in "Elektra" and "Meistersinger." Her voice is a coloratura soprano of surpassing beauty, its silvery quality being in evidence through all the registers. Her execution of the frequently il-

logical coloratura passages is characterized by so much taste and judgment that she attracts attention in every ensemble and before even the most fastidious audiences. Add to this an unusually attractive stage presence and you have an operatic



Ethel Hansa, American Soprano, Who Has Just Scored a Berlin Success as "Gilda" in "Rigoletto"

personality far above the ordinary. The *Duke of Mantua* was sung in Italian by Herr Ahrens, of whom we prefer not to speak, considering that he had accepted his part at the last moment. As a matter of fact, Tuesday night's ensemble seemed remarkably polyglot. All members of the cast seemed to understand with equal facility French, in which they were addressed by *Rigoletto*, the Italian of the *Duke* and the German of *Gilda* and the remaining figures. These linguistic manifestations were furthermore supplemented by the Russo-German enunciation of Sergej Warjagin's *Sparafucile*. This latter artist's voluminous and resonant bass shows great possibilities but is at present far too crudely employed to be seriously accepted from an artistic point of view. Fritz Cortolezis's conducting of the orchestra was masterly. With steady, guiding hand, he led orchestra, soloists and ensembles past all dangers to success, and that with a spirit and temperament one is scarcely accustomed to with German conductors conducting Italian opera.

For the Berlin première of Richard Strauss's "Ariadne auf Naxos" last night, the Royal Theater (Schauspiel Haus) had been chosen instead of the Opera House. This unusual choice for a musical produc-

tion had, presumably, been guided by the same reason offered by the authors at the Stuttgart première four months ago, viz. that the graceful comedy character of the work demanded more intimate surroundings.

Many personages of professional note were in attendance last night, but the event, in general, was devoid of that festive character which has marked other Berlin premières. The authors' and publishers' attempt to push up the prices (40 and 50 marks for orchestra and balcony seats) was also a fiasco. Many empty seats were in evidence.

Although every performance should be judged according to its own value, comparisons will crowd themselves into the mind of anyone who attended the original première in Stuttgart. Last night's performance unquestionably gave one a much better opinion of the work. Naturally, every second hearing of a composition gives one a more comprehensive grasp of the score. "Ariadne auf Naxos" contains beauties that are nothing less than ravishing. The dance theme and its development in the first act represent one of the jewels of modern melody. And the inaugural music to the second act is of overwhelming splendor, effectively augmented by superb instrumentation, the strings being employed pre-eminently. The *Zerbinetta* aria in the last act is a masterpiece of coloratura composition, which would, however, be in no wise curtailed in effectiveness by a decisive cut or two.

We spoke of the plot on the occasion of the Stuttgart première. Sufficient to say, therefore, that, comparing the Berlin and Stuttgart performances, the stage setting of the former must be awarded the prize. Decorations and scenery were artistically far superior here to Reinhardt's arrangement in Stuttgart. Nevertheless, in Stuttgart, the graceful style of an epoch of gallantry as well as grotesqueness had been faithfully adhered to, whereas here in Berlin the entire atmosphere had been, to a certain extent, Germanized. The comedy was played far too pretentiously, far too broadly at the expense of intellectual wit. Herr Vollmer, one of Berlin's leading comedians, equipped the rôle of *Jourdain* with many humorous traits, without ever striking the pathetic as well as philosophical note contained in the character. Fräulein Arnstaedt as the *Marquise* was more girlish than a lady of distinction and Herr Sommerstorf lacked the elegance and grace of the adventurous cavalier of that era.

In the opera within the play, Frau Hafgreen-Wag presented herself as a dramatic soprano with magnificent vocal means. The registers of her voice are perfectly equalized and her tone production and, above all, her artistic treatment of her part stamped her as one of the most significant figures among dramatic sopranos that we have heard in some time. The guest of the evening, Mme. Hermine Bosetti, of the Munich Royal Opera, at once became a favorite with the Berlin public. We have here a coloratura soprano who sings the exceptionally difficult *Zerbinetta* aria as though it were play; and who withal displays a musical taste that calls forth admiration. Her success was very great, frantic applause after her rendition of the aria interrupting the continuance of the performance. The terzet of *Najade, Dryade* and *Echo* was superbly sung by Frau Andrejewa-Skilondz, Frau Arnd-Ober and Florence Easton respectively. Herr Jadlowker surpassed himself as *Bacchus*, the resonance and beauty of his tenor silencing criticism. Kapellmeister Leo Blech conducted with elegance, precision and artistic grace and came in for a large part of the applause accorded the

principals and the composer. After the curtain was rung down, we counted eight curtain calls. The cuts which had been made for last night's production were highly beneficial.

An Accident with a Humorous Side

BERLIN, March 1.—On Thursday an incident that might have proved serious occurred at the Charlottenburg Opera. For no conceivable reason, the internal cupola (a supplementary contrivance for illuminating the stage) took it upon itself to fall to the stage. Fortunately, the accident occurred several hours before the evening performance, as, otherwise, its descent would probably have resulted in the demise of several artists. Accidents will happen, of course. But the humorous side of this unofficial intermezzo lies in the fact that it should have happened in Greater Berlin of all places, where the police regulations for all architectural structures are so exacting that they lead to no end of "red tape." Innumerable formalities must be conformed with here before the almighty Hermandad will permit the entry of human beings. The doors of a building cannot be opened to the public before a severe and authoritative committee of professional police inspectors has subjected the structure to repeated and detailed examinations. Therefore, considering the recent completion and final inspection by the Police Board of the Charlottenburg Opera House, the catastrophe mentioned throws a none too favorable light on the powers of judgment of the Board of Police Inspection for Public Buildings. Fortunately, no one was injured.

A remarkable announcement was made this evening by the Royal Intendantur in connection with the repetition of Strauss's "Ariadne auf Naxos" in the "Schauspielhaus." Mme. Hermine Bosetti from Munich was to have sung the part of *Zerbinetta* as she had at the first Berlin performance. A sudden indisposition preventing her from taking part, the Intendantur made the announcement that all those who so desired might have half of their money refunded at the box office. In other words, the Intendantur seemed to be of the opinion that Mme. Bosetti was worth one-half and that the Strauss novelty merited but the other half of the price paid for tickets.

American Pianist's Recital

At his second concert of this season on Monday, the young American pianist, Paul Wells, gave renewed proof of his technical and musical abilities as an artist of the key-board. And this proof might have been still more convincing had he played the Bach-Liszt Fantasia and Fugue in G Minor with rather more human flexibility and somewhat less like an inflexible instrument. We should also have preferred the "Turkish March" of Beethoven-Rubinstein to be somewhat less hurried. It is an Oriental march and Oriental's don't know what it is to hurry. As Wells is a rarely gifted pianist, possessing the exceptional gift of knowing instinctively what to do at the proper time, we feel justified in setting up the standard of absolute perfection for him. In the following Schumann Sonata in G Minor, the artist's personality again gained the upper hand over his purely pianistic accomplishments. Mr. Wells's work seemed to be thoroughly appreciated by the fairly large-sized audience.

Another young American pianist, Vida Llewellyn, is booked for three recitals in the German provinces this month, viz. in Halle, on the 9th; in Dresden, on the 13th, and in Munich on the 17th. Toward the end of the month, Miss Llewellyn will be heard in recital in Berlin.

Aline Sanden, operatic prima donna, from Leipzig, has scored a pronounced success in "Rosenkavalier" with the Beecham Opera in London. O. P. JACOB.

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TECHNICAL EXERCISES VS. HAND CULTURE

By BURNETT JORDAN

MUSICIANS as a class, are hardly prepared to appreciate or to credit the results which may be achieved by an earnest study and practice of *Hand Culture*. Manual technic is a thing apart from all musicianship—something that must be acquired and developed, even where a more natural aptitude is found in one person than in another. In the ordinary way of acquiring technic at the piano, violin or 'cello, the long apprenticeship necessary to its perfection often destroys and perverts musicianship, and still more often, incapacitates the musician physically.

As a matter of fact, technical practice is only a means for strengthening the muscles and gaining control and facility. Control and facility are as much a mental process as they are physical. The basis of true technical training is the bringing of the mind and hand to work together. The mind and hand are natural allies—the mind speculates, the hand tests by practical application; the result is muscular aptitude under absolute mental control. Under such conditions a musician is free to work intelligently and directly without loss of time and energy. The gain is in actual and visible results—muscular power, mental poise and self-control.

Instrumental playing, like many other arts, must depend on physical means for the expression of its intellectual ends, but no musical instrument was ever invented to act as a gymnastic apparatus, and we should not expect to gain there what ought to be brought with us to the instrument, an ample fund of physical strength and mento-muscular control.

Hitherto it has been thought that hours and hours of practicing on technical exercises was indispensable for the attainment of any standard of excellence. Practice at the instrument often falls short of providing us with the requisite degree of technical excellence. It has often been worse than useless, because the application has not always been guided by anatomical and physiological laws.

Hands Ruined by Pernicious Methods

Unfortunately, hands are not built alike. Yet the same technical exercises are used in much the same way for every sort of hand, in the belief that they will accomplish any result in mind, without a thought being given to the physical fitness or preparation of the student. The acquisition of technical skill is a serious question to the student, and the imparting of such knowledge a serious responsibility to the teacher. In many instances, a student, by imitating his teacher, may acquire skill. In many instances he may flounder in a haphazard fashion for years, often acquiring such bad habits as to bring on serious pathological conditions requiring medical attention. It is a question if there are more voices or more hands ruined by pernicious methods. Fortunately for the latter, the condition may often be remedied by proper and intelligent treatment.

The object, then, of a system of hand training is to lay a solid and scientific foundation for acquiring strength and skill in the hand and arm. The principles have been developed during a period of thirty years' practice by Waldemar Schnee, of Berlin, who applied the principles of Swedish massage and gymnastics to the hand, in its relation to instrumental playing—principles based upon a scientific knowledge of the hand and arm anatomy and upon equally scientific knowledge of the exact demands made by the higher instrumental technic upon the individual muscles, ligaments and joints. After several years' personal experience in the work as given me by Schnee, I have added certain principles of Delsarte on relaxation, control and motion, together with others based on the laws of physics and psychology.

It is plain that all of the action of the fingers on the piano keyboard is downward. There is no resistance upward at all, consequently there is no real resistance for the tops of the fingers and they are subject to heavy strain. This is proved by the pains and often the need of absolute stoppage of work resulting from over-practicing.

Stretching the Skin

Two important facts are ascertained: That the skin when tight serves to prevent the free action of the muscles and that the

muscles are very elastic, as is the skin. The problem then was to devise means for stretching the skin and at the same time freeing all of the muscles that are concerned with playing musical instruments.

It was found that the expert could easily stretch the skin in the palm and between the fingers by manipulating and pulling it. The patient remains absolutely passive while the operator gently but firmly works on the skin, on direct lines from the thumb to each finger. The process is repeated at successive treatments until the skin of the hands has gained a new elasticity and yields, without resistance, to the play of the muscles, especially to the expansory muscles, whose function it is to spread the hand fan shape, and which are so much used in striking octaves and chords on the piano or in reaching for big intervals on violin or 'cello. This increase of span counts tremendously in the ease and efficiency of every musical performer.

It is a well-known principle in muscle training that the more muscles are exercised without strain the more easily they respond to the desire of the musician. But the exercises on the piano are in one direction only and the muscle does not develop evenly and fully. The operator who is developing the hand under this new method works both in a downward and an upward direction. By placing his fingers on the fingers of the patient he offers a resistance, slight at first but gradually increasing as the muscles grow stronger, so that the muscles of each finger are made much more elastic than before, both up and down, and stronger because of the resistance offered.

Effects of Hand Culture

In this way the extensor muscles having the function of raising the hand and fingers are developed fully in a very short time simply by offering the resistance which strengthens them. After a course of treatment the fingers are stronger and more responsive than they would have been after years of exercise playing. It is an economical method of speedy but gradual development which has been tested by some of the greatest of the world's musicians and approved by them.

It is easy to understand that if the skin is more elastic, less muscular effort will be needed to stretch the fingers wide and thus greater efficiency is secured with the expenditure of a smaller amount of energy.

But there is another and more commonly recognized cause of stiffness of the fingers found in the capsular and articular ligaments in the free joints of the fingers. This is combated by the rotary treatment of each finger and of the wrist, the musician remaining absolutely passive. The operator turns each finger and the wrist gently and without a jar; that is, rhythmically, so that the freedom at these joints becomes real instead of imaginary.

A Free Wrist

It is of especial importance that the wrist be free in action, for there are the binding muscles, running around the longitudinal muscles and keeping them in place, but if these are not made elastic they become too rigid, and the muscles running up the forearm from the fingers do not have free play, as they should. When this annular (ringlike) muscle is too rigid, strain results, and often practising must stop altogether until treatment can restore the action of the hardening muscle. Sometimes the strain shows itself in a lump forming on the back of the hand, just below the wrist, a sure sign of stiffened, undeveloped muscles, and one to be treated very carefully by a specialist.

If the hand has been treated and developed properly by the specialist, it is stronger, more efficient, more responsive, and at the same time the nerve-racking exercises for producing suppleness of the fingers are altogether unnecessary.

Appeal for 3,000 Supporters of Music Settlement in Baltimore

BALTIMORE, March 10.—Frederick H. Gottlieb, of the finance committee of the Baltimore Music School Settlement, makes an appeal for subscriptions of \$1 per year from 3,000 Baltimoreans for the maintenance of the school. On one day sixty children applied for lessons and the school needs to be put on a better financial basis. Lilly Bartholomay is the director.

W. J. R.

Jeanne Jomelli is in London at present filling concert engagements.

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Godowsky Pupils Hear His Recital in Washington

WASHINGTON, D. C., March 7.—The appearance of Godowsky in Washington this afternoon called to the Columbia Theater the musical contingent of the city, among the audience being many pupils of the famous artist. This concert marked the fifth of the Cryder series. The artist was warmly received with every number. He gave two sonatas, that of Beethoven in E Flat and the Chopin B Minor. His two Mendelssohn "Songs Without Words" were highly appreciated, while the Brahms Variations on a theme by Paganini displayed brilliant execution. His program included two Liszt numbers, "Au bord d'une source" and Concert Study in F minor, both full of brilliancy and beautiful technic. He pleased his audience with two of his own works, "Renaissance" and Symphonic metamorphoses of "Künstlerleben," by Strauss, both bringing forth spontaneous applause. W. H.

Ganz's Compositions at Mme. Bell-Ranske's "Assembly"

Rudolph Ganz's compositions were the feature of the "New Assembly" meeting on Thursday afternoon of last week. The Swiss pianist was assisted by Tullik Bell-Ranske, soprano, who sang his songs acceptably.

The songs heard were "Das Lied," "Avec toi," "Chanson Barberine," "Serenade," "Il faut aimer," "Nur du," "Rücknahme," "In Verschwiegener Nacht," "Bitte" and "Hinaus," and proved to be interesting examples of the modern art-song. Mr. Ganz also played his "Marche fantastique," Intermezzo, op. 23, "Peasant Dance," this one encored, "In May," and an Etude Caprice. He was applauded with unusual enthusiasm by the large gathering.

Harold Randolph Plays with Kneisels in Final Baltimore Concert

BALTIMORE, March 10.—The Kneisel Quartet closed its season of concerts at the Peabody Conservatory, March 7, with a pleasing program ably performed. The Schumann Quartet in E Flat Major proved especially interesting, with Harold Randolph at the piano. The Beethoven Quartet in F Major was given a spirited reading and Dvorak's Terzetto in C Major was a rare musical treat. W. J. R.

Frances Pelton-Jones in Harpsichord Recital

Frances Pelton-Jones gave a recital on the harpsichord at the Plaza Hotel, New York, March 12, with the assistance of George Barrère, flutist; William Wheeler, tenor, and the English dancers Margaret Crawford and John Murray-Anderson. It was a costume recital of old music and the audience apparently enjoyed it greatly.

URGE SCHOOL MUSIC TO AID SAVANNAH CULTURE

Club Members Struggle for Support of Citizens Whose Musical Digestion Is Spoiled by "Ragtime"

SAVANNAH, GA., March 5.—The Savannah Music Club is enjoying the most prosperous season in its history. The regular February concert, under the efficient direction of Mrs. Howard Ramsay, was a most brilliant occasion. The special concert on February 20 introduced an excellent production of Gade's "Erl King's Daughter," given in Savannah for the first time. E. S. Roberts conducted and the soloists were Mrs. Ramsay, Mrs. Franz Hubner and Harry Austin. Van Osten's orchestra did most creditable work, as also did the chorus, trained excellently by Mr. Roberts. Molly Bernstein presided at the piano.

Local music-lovers believe that the general appreciation for this performance, as well as for other musical events, would be greater if the school board had awakened to the importance of training the child mind in the beauties of music. It is being pointed out that "ragtime," such as predominates at the local "movie" shows, is ruining the musical digestion of the children and their elders as surely as a surfeit of bad candy. The Board of Education is being urged to start the children in the right musical direction, for the sake of the next generation.

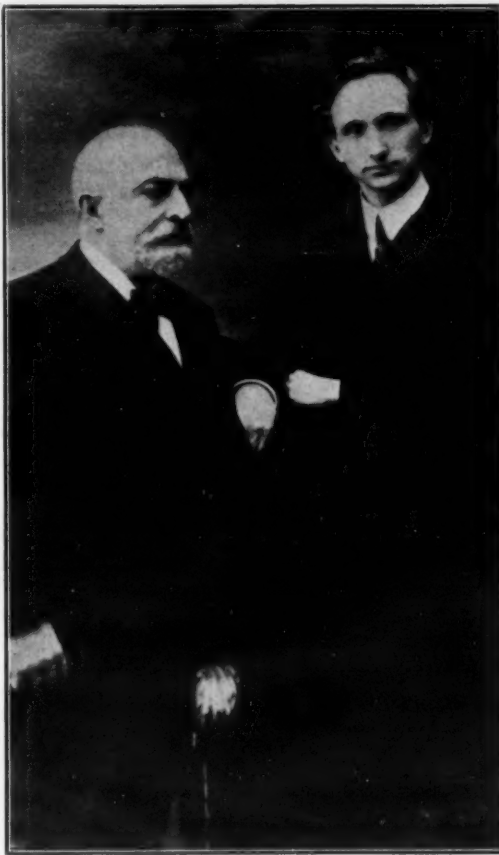
In the meantime the Music Club is struggling to effect an increase of interest in the way of substantial support of concerts, instead of the slender patronage which has generally been given to such enterprises. There is a hopeful sign in the fact that the attendance of club members at the monthly concerts has been unusually good all season. A delightful artist's concert was enjoyed in that of Mme. Sembrich, and Evan Williams is to be heard this month. In the last of May there is to be a Spring festival, with the Metropolitan Orchestra and four Metropolitan "stars." Last month the Aborns presented "Lohengrin" and "The Tales of Hoffmann," but the support was not all that it should have been. T. I.

Hammerstein Sues London Ticket Agents

LONDON, March 10.—The much sued Oscar Hammerstein appears for once in the rôle of plaintiff in an action involving his unfortunate experiences with the London Opera House. He has brought suit against the booking agents, Keith, Prowse & Co., for several thousand pounds on the sale of tickets for his Summer opera season. Mr. Hammerstein contracted with Keith, Prowse & Co., and other agents for a portion of the seats at his theater un-

der a discount, but at the end of the season the agents had a deficit and most of them refused to pay. Several of them eventually settled, but Keith, Prowse & Co. held out on the ground that several of the operas promised in Hammerstein's prospectus, such as "Tannhäuser," "Lohengrin" and "Meistersinger" had never been produced.

AMERICAN PUPIL OF LEOPOLD AUER NOW A LONDON FAVORITE



Leopold Auer, the Famous Violin Master, and His American Pupil, Maurice Warner.

LONDON, March 1.—Maurice Warner, the young American violinist, is surely one of fortune's favorites! Born with a genius for the violin, he has besides, numerous other talents of more than ordinary standard, one of which is a singular ability as an artist with the crayons. Mr. Warner is a tremendous favorite in society here, one of his patronesses being Lady Jane Taylor, at whose residence he will play on Sunday, the 16th. The young man is a pupil of Professor Auer, with whom he was photographed on the completion of his studies, the result being revealed above. A. M. S.

Cincinnati Guarantee for Dippel Opera Series

CINCINNATI, March 9.—Again Cincinnati is to enjoy a short season of grand opera. Through the activity of Richard A. Pick, representing the Chicago-Philadelphia Opera Company, a temporary committee has been formed for the purpose of bringing this organization to Cincinnati annually, and a fund of \$34,000 has been subscribed to guarantee the company against loss in giving four operas on April 26, 28 and 29. The opening performance will be "Le Jongleur de Notre Dame," with Mary Garden, Dufranne, Warnery, Scott, Huberdeau and Crabbe, and a ballet divertissement, introducing Rosina Galli. "Die Walküre" will be sung Saturday evening, the cast including Fremstad, Mme. Osborne-Hannah, Dalmorès and Scott. On Monday evening Tetrassini will sing *Gilda* in "Rigoletto," with Aristodemo Giorgini and Polese. The concluding performance will be Wolf-Ferrari's "The Jewels of the Madonna," with Carolina White as *Maliella*. Campanini will conduct. F. E. E.

BERLIN SONG RECITALS AND CHAMBER MUSIC

Emma Hertrich Reveals Her Versatility — Trio Concert and Sonata Evening — Revy-Chapman Recital

BERLIN, March 1.—The popularity of Emma Hertrich shows no sign of waning. Her soirée of Sunday, February 23, attracted an audience of such dimensions to Klindworth-Scharwenka-Saal that every available seat was occupied, and many were obliged to stand. Her program embraced characteristic airs of different nations, all of which she sang to her own piano accompaniment. Miss Hertrich's capacities for entertaining are indeed manifold, her personality irresistible and her repertory extensive. Whether in her Neapolitan melodies, Spanish love songs, English ditties, bright and witty French "chansons," or German dialect songs, she was equally at home and equally successful.

Among the numerous musical events of importance in Berlin, we have to record the début in Klindworth-Scharwenka-Saal on February 25 of a newly formed trio composed by Hugo Kortschak, violin; Bronislaw V. Pozniak, piano, and Heinz Beyer, cello. They had a very propitious first performance, despite the lateness of the season, for the audience, which was unusually large, accorded them a veritable ovation. The program consisted of R. Kahn's Trio in C Minor, Rameau's Chamber Concerto, and Tschaiakowsky's Trio in A Minor, op. 50.

Variety would appear to be an unknown quantity with certain of this season's concert givers in Berlin, for the same numbers are appearing on programs with almost painful regularity. The piece most in danger of becoming hackneyed—if that were possible—is César Franck's A Major Sonata, which the writer must have heard at least half a dozen times within the last two weeks. It figured as the opening number of the first of two "Sonata Evenings" by Alexander Petschnikoff, piano, and Paul Goldschmidt, violin. Strong, vigorous and expressive bowing, with crisp and clear-cut fingering characterized this combination. The second and third numbers, which I was unable to hear, were, Beethoven's E Flat Major Sonata, op. 12, No. 3, and Brahms's No. 3 Sonata, in D Minor, op. 108.

On the same evening in Klindworth-Scharwenka-Saal the operatic soprano and former director of the Komische Oper in Berlin, Aurelie Revy-Chapman, attracted a crowded house for her *lieder* evening. Besides compositions by Mozart, Liszt, Schubert, Mendelssohn, Gounod and others, her program included two arias from Strauss's "Ariadne auf Naxos." Mme. Revy-Chapman proved that she still has at command all those qualities which distinguished her as an opera singer of the first rank—tonal volume, wide range, plasticity and perfect command, though it seemed to me that a little more clearness in enunciation might have been desired. Each number was received with hearty applause. F. J. T.

Adelina Agostinelli is to sing the name part of Mascagni's "Isabeau," in the Verona production.



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MUCH NATIVE MUSIC IN LONDON

Works of British Composers Have the Right of Way—Arrangements for Nikisch's "Ring" at Covent Garden—Beecham's Praiseworthy "Meistersinger"

Bureau of Musical America,
London, 48 Cranbourn Street, W. C.,
March 1, 1913.

NO one can help being struck by the amount of native music that is to be heard at the present time. It would seem as if scarcely a day passes, scarcely a concert is given, without some music of native origin being disclosed. This is as it should be. A gratifying feature of this advance is also found in the various enterprises that give their attention to the performance of British compositions. They all, undoubtedly, take their rise from the Patron's Fund, which has done so much to encourage native talent; but, at the same time, it is gratifying to find that the British composer is taking the advice offered him, and is fighting his own battles.

The dates of the cycles of "The Ring" at Covent Garden under Herr Nikisch have now been definitely announced. The first cycle begins on Tuesday, April 22, and continues on Wednesday, the 23d, Friday, the 25th, and Monday, the 28th. The second starts on Wednesday, April 30, and the remaining dates are Thursday, May 1, Saturday, the 3d, and Tuesday, the 6th. The dates are a little earlier than usual, as Whit Sunday falls this year on May 11. No further details are available as to the Russian season at Drury Lane, or Mr. Beecham's proposed season of opera comique at the Aldwych Theater. It seems difficult to believe that three seasons can prosper simultaneously in London, but those concerned appear to be very confident. It is said that the subscription list at Covent Garden is the best there has been.

So far as one can prophesy at present, the summer concert season bids fair to be somewhat less active than usual. The experiences of concert-givers in May, June and July in the last few years have certainly been far from encouraging. One of the great features of the musical season will, of course, be the visit of Saint-Saëns in connection with his artistic jubilee. The arrangements for this are in the hands of an influential committee, of which Hermann Klein, the critic, is honorary secretary. In spite of his great age Saint-Saëns is as active as ever, and the first performance of his new Oratorio at the Gloucester Festival in September will be an event of no ordinary interest.

Beecham's "Meistersinger"

There was a large and distinguished audience on Saturday night to witness Mr. Beecham's production of "Die Meistersinger." Queen Alexandra was in the Royal Box, and immediately opposite sat ex-King Manuel and the Marquis de Sereval in the Countess of Ripon's box. Mr. Beecham has never conducted "Die Meistersinger" before, and it is perhaps the most difficult work there is from the conductor's point of view, quite apart from the demands which the ensembles make on his technic. Considering this, and the rapidity with which the preparation had to be done, the result was remarkable. If there was nothing strikingly new about his reading, he caught the spirit of the theme perfectly and in the romantic and lyrical portions especially the singers were most effectively supported.

An excellent cast had been engaged. The London critics are unanimous in the opinion that the Pagner of Herr Knüpfer was without fault. He sang with great breadth and dignity and acted splendidly. Herr Kirchoff as Walther made a distinctly good impression. His voice is far above that of the average tenor and in appearance he was the best representative of Walther I have seen for a long time. Herr Weil was a capable Hans Sachs and sang with a good deal of dramatic and lyrical skill, while the David of Herr Schramm and the Beckmesser of Herr Gura both deserve the highest praise. Last, but not least, Mlle. Claire Dux was in her best voice as Eva and was delightfully girlish. The stage management was remarkably good and the large chorus sang splendidly. Rarely have we had a finer all-round performance of "Die Meistersinger" and Mr. Beecham deserves the thanks of the Wagner-loving public.

On Monday night the Russian Ballet revived an old favorite of its memorable first season—"Cléopâtre," which is certainly one of the most picturesque and striking pieces in the dancers' repertoire. Arensky's music is charming, if not very strong, and the addition of Rimsky-Korsakov's glittering Eastern music, Glinka's dainty veil dance and Taniev's stately prelude gives the piece additional interest.

Reynaldo Hahn's Ballet

A promise of long standing was fulfilled on Thursday evening when the Indian Ballet, "Le Dieu Bleu," was produced. The story is by M. M. Jean Cocteau and De Madrazo and the music by Reynaldo Hahn, who is well known in this country as a composer and who was making his first appearance in the capacity of musician to the ballet. The story is fanciful and slight. A youthful Indian about to be made a priest is persuaded by a young and beautiful girl to alter his mind. Both are condemned to be left to the mercies of strange fearsome monsters. The Blue God, in company with the Lotus, intervenes; the wild animals are tamed, and all ends happily with the union of the lovers and the translation of the cerulean deity to the upper air.

Mr. Hahn shows keen appreciation of the special nature of the story, and does much in his music to meet its demands. The dancing of Mlle. Karsavina was wholly a delight and M. Nijinski was as animated as ever. For the rest the ensemble was admirable, as always, and the ballet was finely staged.

At Bechstein Hall, on Saturday afternoon, Egon Petri, the Dutch pianist, made his reappearance and delighted a large audience by his interpretations of César Franck's Prelude, Aria et Finale, Beethoven's Sonata in B flat, Op. 106 and the twelve studies of Chopin's Op. 25. Mr. Petri's playing throughout was marvelous and he must undoubtedly be reckoned among the greatest pianists of the day.

Fewer Novelties Heard

The second Balfour-Gardiner concert took place on Tuesday evening at Queen's Hall and contained fewer novelties than usual. Two new works were heard, both by Percy Grainger. The first was "Hill-song" for wood-wind and percussion and is not of much account. The other was a "Colonial Song," a piece of music of great beauty, in which Mme. Gleeson-White and Gervase Elwes sang, or perhaps I should say vocalized, for they only have to sing "Ah." Mr. Elwes also sang songs by Roger Quilter and Poldowski.

Delius's "Lebenstanz" was played in a new version hitherto unheard and the introduction, Mazurka, and finale, by Norman O'Neill, which were played at a recent Philharmonic concert, again pleased very much. Bell's poem, "The Shepherd," and Von Halst's "Mystic Trumpeter" were also heard. The New Symphony Orchestra was in splendid form and Balfour Gardiner conducted excellently.

On the same evening, Leila Doubleday, the young Australian violinist, gave a recital. Her chief selections, Brahms's Sonata, Op. 108 in D Minor, and Max Bruch's Concerto in G Minor, were severe tests, and the fact that she performed the music so well gave unmistakable evidence of her versatile gifts.

Yet another recital on Tuesday was that of Beatrice Langley, who is a violinist of very considerable accomplishments. Her performance of Mozart's E Flat Concerto was most convincing.

It is some time since Irene Scharrer gave a recital, and the fact no doubt partly accounted for the enormous audience and the cordiality of her reception at Bechstein Hall on Thursday evening. The most noticeable feature of her playing was its unfailing vitality, and she has also an admirable technic.

Mme. Kirkby Lunn has just completed her tour of Australia, New Zealand and Tasmania, which has proved a triumphal success both artistically and financially. Mme. Lunn has been re-engaged for the season at the Royal Opera, Covent Garden.

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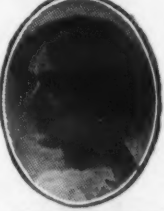
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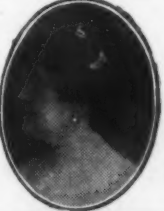
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A SHOCK FROM SIEGFRIED WAGNER

Because of the Fatherland's Attitude Towards "Parsifal" He Won't Conduct "Meistersinger" at Regensburg—A Munich Concert by Conductor Gabrilowitsch—"Ariadne" Holds its Popularity with the Münchener

MUNICH, March 3.—All Germany was horrified to-day when news came of—the outbreak of hostilities with Russia? Ah no! a much greater calamity! From near-by Regensburg a wire informs us that Siegfried Wagner has declined an invitation to conduct a festival performance of "Meistersinger," marking the occasion when his father's bust is to be unveiled in the Walhalla. Said Siegfried: "Owing to the stand taken by Germany in the 'Parsifal' case I must decline. I recommend Hans Richter." And there are many unfeeling people disposed to congratulate Regensburg if the great conductor accepts.

When the patrons of the Gabrilowitsch Orchestral Concert, on Saturday evening, February 22, unfolded their programs, they found the announcement that Fritz Kreisler, though engaged for this concert in July of last year, had suddenly telegraphed from Russia that his engagements there would prevent him from coming to Munich. The change in the soloist had, for some days previous, been made on the placards and advertisements, and consequently the audience was much smaller than usual. Mr. Kreisler's place was taken by the Berlin violinist, Alexander Schmuller, who performed the number originally announced—Beethoven's concerto. Mr. Schmuller is a player of solid attainments; his tone is large and pure, and his technique leaves little to be wished for. As an interpreter he plainly showed a deep understanding of the work, the slow movement of which he played with uncommon breadth, clarity and beauty of tone. The rondo was taken at much too slow a tempo, and on that account was divested of its inherent humor and rhythmic brilliancy. Of the orchestral numbers two were heard for the first time. Glière's symphonic poem, "Sirenen," depicts with glowing instrumental tints the ocean, the isle of the sirens, the coming ship, the song of the sirens, and finally, the vessel wrecked on the concealed rocks of the enchanted island. The composer when at work did not forget the opening scene of "Tannhäuser," but one should be grateful that he did not take a more recent model, for his work, while it conveys no particularly profound message, is free from the eccentricity and the seeking for the ugly at present encountered so frequently in our concert halls. The other novelty, Emerson Whitthorne's "Regenlied," has the merit of brevity, but after one hearing I could not

find that it possessed any other. Mr. Gabrilowitsch conducted these numbers as well as Weber's "Oberon" and Brahms's "Academic Festival" overtures with admirable poise and inspiring authority.

"Ariadne auf Naxos" has been transferred from the little to the big Hoftheater, and the change has not affected the delightful work artistically nor has popular interest in it lessened. When it cost ten dollars to hear it at the Residenz, the house was crowded; when the same seat cost seven-fifty, it was again given to "capacity," and now with prices ranging from twenty-five cents (a standing place in the gallery) to two dollars and a half the empty seats are still undiscoverable.

A few nights ago the Teachers' Singing Society gave one of Strauss's youthful works, the "Wanderer's Storm Song," a setting for a six-part chorus and orchestra of Goethe's poem. Listening to it caused one to think how inadequate and false an estimate of Strauss's genius is made when only the compositions written by him during the past decade are considered. This "Sturmlied" in the classic purity of its form, as well as in its noble thematic materials would not have discredited Brahms himself. I do not remember ever having heard it at any American concert, and, therefore, the attention of your choral conductors is directed to it.

A few days ago one read in the public prints that the Duke of Anhalt-Dessau had conferred a decoration upon Ilona K. Durigo, mezzo-soprano. The paragraph did not attract much attention, for that duodecimo Royal Highness is one of the most liberal "decorators," throughout the Fatherland. He has been known to bestow a title even on a musical critic. (This is no joke, for the operatic reviewer of the *Neueste Nachrichten* is one of his royal councillors). But as far as Mme. Durigo is concerned, it must be admitted that Mr. Dessau's mark of appreciation is fully deserved. Indeed, if Mr. Hohenzollern, of Berlin, or Mr. Hapsburg, of Vienna, should see fit to present gold medals to the lady it would not be at all surprising. I heard her for the first time on Wednesday evening, and though her program comprised seventeen numbers, I was glad for once to join the encore fiends, and cry for more. For in very truth Mme. Durigo's voice is a joy, and her singing a delight. Hers is a rich and mellow mezzo-soprano, having some *pastose* contralto tones as a foundation.

Although the voice is a little heavy, the Hungarian artist uses it with consummate ease and facility. Her enunciation in Italian, French and German was admirable. Among her selections were Gluck's "O del mio dolce ardor," Bononcini's "Per la gloria," Caldara's "Come raggio di sol," and two lovely French songs by Liszt: "Oh! quand je dors," and "Comment disaient-ils." In these her command of the *bel canto* was united to interpretative skill of the highest order. These qualities joined to deep poetic sentiment also characterized her delivery of the German *lieder*. Schubert's "Litanei," to point out one only, was a rare example of intellectual and emotional vocal art. Mme. Durigo had the co-operation at the piano of Leon Rosenhek, whose playing was of superlative excellence.

During the past fortnight three orchestral concerts have been given with programs entirely devoted to Wagner. In each instance three days before the concerts were held it was impossible to purchase a seat. On the other hand, for the first time, I am informed, in the history of the Hoftheater, a performance of "Tristan" was listened to by an audience not large enough to fill the house. Can it be that even the long-suffering Münchener will no longer tolerate voiceless singers?

JACQUES MAYER.

REQUESTS FOR RETURN TOUR

Leon Rice's Coast Recitals Result in Prospective Re-engagements

HOUSTON, Tex., March 5.—Leon Rice, the American tenor, arrived recently in Houston after a twelve weeks' tour of the Pacific Coast, having given about fifty recitals in Canada, the Coast cities and Texas, with two and three recitals in some of the towns. Of these various cities, Mr. Rice has received letters from Riverside, Long Beach, Pasadena, San Jose and Stanford University, with enquiries about return engagements. One of these letters was from Dr. Benjamin C. Blodgett, the veteran organist and music director of Stanford University, who acted as accompanist for Mr. Rice at Riverside and declared that he had never been so deeply moved by an oratorio interpretation as by Mr. Rice's delivery of "If with all your hearts," from "Elijah."

An evening of songs by living American composers was given recently by the tenor in Houston, with the assistance of Julian Paul Blitz, cellist, and with Jenie Casar-Rice and Manuel Rivera-Baz as accompanists. One of the most interesting groups was that by Jean Paul Kürsteiner, most of the songs having been dedicated to Mr. and Mrs. Rice. Two of these proved to be the most dramatic numbers on the program, the "Canticle of Love" and "Invocation to Eros." For several weeks Mr. Rice is to be heard as soloist at the Second Presbyterian Church, of Houston, and he will also fill several recital engagements.

Hess Soloists Ensemble for Wage-Earners' Concert in New York

The Hess Soloists Ensemble, unique as a chamber music organization, has been engaged to sing at the "Wage Earners' Concert," to be given under the auspices of the New York Mail, in Carnegie Hall, New York, on March 22. Ludwig Hess, the tenor, who is director of the ensemble, appeared as a soloist earlier this season in the same series of concerts. After filling many engagements this Winter he has twenty-two more concerts scheduled for the remainder of the season. On Thursday, March 13, he sang before the German Scientific Society of New York. Playing his own accompaniments, he presented an enjoyable Goethe-Schubert program on this occasion.

NICOLAI'S "MERRY WIVES" WELL SUNG IN BERLIN

Charlottenburg Opera Sponsors an Elaborate Scenic Revival of the Old Work—A Fine "Falstaff"

BERLIN, March 1.—The latest addition to the Charlottenburg Opera House's repertory—Nicolai's "Merry Wives of Windsor"—was repeated on February 25. The audience was typical of the German theater-going public, which takes its opera seriously, systematically and, sartorially speaking, "dowdily," except on those occasions when the presence of royalty demands more elaboration in apparel.

The cast remained the same as that for the première on February 19. Mizzi Fink was a charming *Frau Fluth*, bright, vivacious and daintily fascinating. Her well trained soprano voice, of exquisite piping clearness, exhibits all the freshness and suppleness of youth, though the singer displayed an undue amount of restraint when attempting the higher registers. With such excellent material a trifle more of abandon would have carried her over the difficulties famously.

Louise Marck gave a very sympathetic interpretation as *Frau Reich*, proving herself, both vocally and dramatically, to be an artist of undeniable talent. Herta Stolzenberg, who recently scored such a pronounced success as *Susanne* in "Figaro's Hochzeit" on the same stage, was somewhat surprisingly disappointing as *Anna Reich*. Indisposition was obviously the cause, and this interfered with her to such an extent, that in the Garden scene a fiasco was barely averted. Of the male characters Herr Heinz Arnsen as *Fenton* and Herr Edouard Schueller as *Fluth* were conspicuous. The latter, who has at command perhaps the finest material of the whole company, allowed a faulty enunciation to mar the effect of his rich and resonant baritone.

The mainspring of the piece was, however, Peter Lordmann's *Falstaff*. Possessed of a well modulated and splendidly controlled bass, he has acquired the art of using it with great discretion and intelligence. His version of the jovial, ponderous knight was wonderfully realistic, replete with boisterous humor and all the swaggering mannerisms with which Shakespeare has invested this rollicking tippler.

A word should be said in praise of the scenic arrangements, which constitute a notable feature in the performances of this opera house. Conceived and constructed on ample lines, spacious and lofty throughout, with an unusual depth, this stage is eminently adapted to the production of gorgeous and elaborate scenic effects. The Greenwood scene in the last act was a masterpiece of stage art, and those with an eye for tone and color blends could not have failed to observe that throughout the opera the shades and tints of the different scenes were repeated in the costumes, and all with perfect taste and most harmonious blending.

F. J. T.

Rouen Hears New Romantic Opera

PARIS, March 8.—"Graziella," a light romantic opera in three acts, composed by Jules Mazellier, words by Henri Cain and Raoul Gastambide, has just been produced at the Théâtre de Rouen with considerable success. Much of the music was fascinating. Shortly after the curtain fell in the third act the leading tenor, Pascual, while lighting a spirit lamp to obtain hot water to remove paint from his face, caused an explosion, which burned his head so that he must remain six weeks in a hospital.

A new opera entitled "Gala Placidia," by the Spanish composer Patrissa, has scored a success at the Liceo, in Barcelona.

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EASTER music from the Oliver Ditson Company contains a number of unusually well-written anthems* and solo song. The list is made up of E. S. Hosmer's "On Wings of Living Light," H. E. Nichol's "If ye then be risen with Christ," W. Berwald's "The Morning Kindles All the Sky," Samuel Richards Gaines's "For Christ the Lord Is Risen," Martin Roder's "The Day of Love," and Edmund Turner's "Christ Is Risen," all for mixed voices.

There are a set of "Six Easter Carols," for mixed voices and unison; E. N. Anderson's "The Lily of the Valley" and Clarence C. Robinson's "Behold! I Show You a Mystery," for male voices. A single issue for women's voices is Beardsley Van de Water's "Day of Days," arranged by Charles Fonteyn Manney.

The other issues are Frank H. Brackett's "O King Immortal," with violin *ad lib.*, published for high and medium voices, and a duet, Beardsley Van de Water's "Day of Days," for soprano and alto voices.

* * *

AMONG the new publications of Novello & Co., Ltd., handled for America by their sole agents, the H. W. Gray Co., are a few new piano pieces† that are worthy of serious attention. An interesting "Pavane in A," by Bernard Johnson, appears, and six charming little pieces, simple and yet finely done, the work of Clement

*EASTER ANTHEMS FOR MIXED MALE AND FEMALE VOICES. New Solo Easter Songs and Duets. Published by the Oliver Ditson Company, Boston, Mass.

†"PAVANE IN A." For the Piano. By Bernard Johnson. Price, One Shilling and Six Pence, net. "SIX SHORT EASY PIECES." For the Piano. By Clement M. Spurling. Price, Two Shillings, net. "AN OLD FRENCH DANCE." For the Piano. By Celeste D. Heckscher. Price, 75 cents. "SIX EASY PIECES." For the Violin with Piano Accompaniment. By C. H. Lloyd. Price, Three Shillings, net. All published by Novello & Co., Ltd., London. The H. W. Gray Co., New York.

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M. Spurling, op. 9. The H. W. Gray Co. itself puts forward "An Old French Dance," by Celeste D. Heckscher, an American woman whose compositions are rapidly coming to the attention of artists and public. It is melodious, piquantly harmonized and well written for the piano.

For the violin there appear "Six Easy Pieces" by C. H. Lloyd, excellent pieces for teaching purposes. They include a "Bridal March," "Lullaby," "Lament," a melody of unusually fine quality, a charming "Minuet and Trio," a Melody in A Flat and finally a Valse. They are well written and idiomatically conceived for the solo instrument. Technically they are simple and should find much favor.

* * *

ARTHUR P. SCHMIDT, the Boston publisher, offers a novelty in "Scenes from Tuneland," six little pieces on five notes, for the piano, by Mabel Madison Watson. Unusually well done are these little sketches called "The Sheep Pasture," "In the Long Grass," "The Dancing Dolls," "Along the Beach," "The Parade" and "Moccasin Dance," and their value for beginners is indeed very great. They are all in C Major, the tiny melodies being written so that they employ both hands in performance. Various rhythms are also exemplified in them and they are nicely fingered. They are published under a single cover in a most attractive way.

An edition of Concone's "Studies in Melody and Interpretation," augmented, edited and arranged by Thomas Tapper, is a new addition to the excellent series called "Schmidt's Educational Series." Mr. Tapper, known as a theorist of eminence, has taken the original studies and made them over to meet present-day demands, and his work is worthy of high esteem. For many years these studies have been known as excellent teaching material, and in their new form they will doubtless be of even greater value to the teacher in his work than before. In the same series appears the first volume of "Systematic Finger Technique," selected, arranged and augmented with studies after motives from Carl Czerny by H. R. Krentzlin. These are elementary in nature and cannot fail to be useful.

Another new issue from the Schmidt press is a charming chorus for three-part women's voices, by John Pointer, called "Clear and Cool," to Charles Kingsley's fine poem. Mr. Pointer has created the atmosphere in this song with much success; to do so he has employed with much taste the whole-tone scale, never making it stand out obtrusively as do some less experienced composers who think they are called upon to write in the style which such a use necessitates. The part-writing is well managed and the accompaniment for piano effective. A note tells that the orchestral parts may be obtained from the publisher.

* * *

HARRY MATHENA GILBERT, widely known as a pianist of notable attainments and a musician whose ability has been demonstrated before hundreds of thousands of American music-lovers as pianist *en tour* with David Bispham, comes in for much praise as the composer of three new compositions for the violin with piano accompaniment.*

There are "Marionettes (Scherzo)," "Friendship" and "Aspirations." The first was one of the most successful numbers of Maud Powell's New York recital the Fall before last (it is inscribed to this American violinist), and since then she has been playing it everywhere, the number meeting with great approval from audiences the country over. It is a captivating scherzo, with fine *pizzicato* effects for the fiddle and a staccato piano accompaniment that will keep any pianist busy playing all the notes. The Trio has quite the proper

*"SCENE FROM TUNELAND." Six Little Pieces for the Piano. By Mabel Madison Watson. Price, 75 cents. "STUDIES IN MELODY AND INTERPRETATION." By J. Concone. Augmented, Edited and Arranged by Thomas Tapper. "SCHMIDT'S EDUCATIONAL SERIES, No. 96." Price, 75 cents. "SYSTEMATIC FINGER TECHNIC." Selected, Arranged and Augmented with Studies After Motives from Czerny. By H. R. Krentzlin. Book I. "SCHMIDT'S EDUCATIONAL SERIES, No. 97, A." Price, 50 cents. "CLEAR AND COOL." Chorus for Three-Part Women's Voices. By John Pointer, Op. 15, No. 2. Price, 12 cents. All published by Arthur P. Schmidt, Boston, Leipzig and New York.

*"MARIONETTES (Scherzo)," "FRIENDSHIP," "ASPIRATIONS." Three Compositions for the Violin with Piano Accompaniment. By Harry Mathena Gilbert. Published by M. Witmark & Sons, New York. Prices, 75 cents the first, 50 cents each the others.

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contrast and its cross-rhythm is extremely effective.

"Friendship" is a short *andante cantabile* of warm color. Though it is not as individual as the Scherzo it is melodiously written and expressive in no small way. In "Aspiration," also an *andante*, Mr. Gilbert has written a slow movement that has all those characteristics that have been admired time and again in the music of Johannes Brahms. It fairly breathes the spirit of the German composer and Mr. Gilbert is willing to admit that he was somewhat in the thrall of that master when he wrote it. There is not a note in it, however, which comes out of Brahms; it is rather the style, the manner, the treatment of the melodic and harmonic idea that makes one call attention to this.

All three pieces are happily written for the violin, despite the fact that their composer is a pianist. They should meet with much favor, as they have ingratiating qualities which will make them admired by the public.

THE Schirmer press has issued within the first few months of the year numerous songs for a solo voice with piano accompaniment.

Among them are Dagmar de C. Rubner's charming "Pierrot," already being sung by Mme. Namara-Toye and others of our prominent concert-singers, Oley Speaks's "Elysium," "An Evening Song" and "For a Day" and four new songs by Sidney Homer. The Speaks songs are in their composer's usual melodic style, vocally effective and natural in conception.

Mr. Homer's songs are worthy of serious attention. To be sure, he has often done songs that are better than these four, but one of them, at any rate, "The Song of the Watcher," stands high in the record of contemporary achievement. The very simplicity of it is overpowering and one can readily understand the effect the song will have when delivered by the composer's wife and ablest interpreter, Mme. Louise Homer. This, as well as "Way Down South," are settings of Howard Weeden poems.

There are also two Homer settings of William Blake, poems that are little understood to-day and less appreciated. It is unfortunate that the composer has written so involved a setting for "The Sick Rose," a poem which hardly demands such elaborate treatment. It is wanting in melody, despite many interestingly conceived harmonic groupings. "Infant Sorrow" is bigger and more intense, but here too one misses that spontaneity of invention that characterized the majority of the earlier Homer songs.

There are also three sacred songs, Harry Rowe Shelley's Easter song, "In the Early Morning," Edward F. Johnston's "Christ Is Risen from the Dead" and Oley Speaks's "Thou Wilt Keep Him in Perfect Peace." The first two will be found serviceable as Easter music, while the latter is a general sacred song and one of its composer's best efforts.

BOURDILLON'S lines, "The Night Has a Thousand Eyes," have perhaps attained a record for having furnished myriad composers with inspiration in both solo and choral form. A recent setting** is that of John B. Archer, for male voices. Mr. Archer is a Western musician, conductor of the Apollo Club in Fort Wayne, Ind., and organist of the First Presbyterian Church there. He has put to his credit two operettas and has also done other work in the shorter forms.

This part-song is a sincere piece of four-part writing, done with much care, and in it the composer displays obvious control of the means with which he works. There is in it a fine sustained quality and it will make an ideal number for programs of male choruses throughout the country. Mr. Archer has inscribed it to his chorus, the Apollo Club of Fort Wayne. A. W. K.

"PIERROT." Song for a High Voice. By Dagmar de C. Rubner. Price, 60 cents. "WAY DOWN SOUTH." "SONG OF THE WATCHER." Two Songs for a Solo Voice. By Sidney Homer, Op. 27. Price, 50 cents each. "THE SICK ROSE," "INFANT SORROW." Two Songs for a Solo Voice. By Sidney Homer, Op. 26. Price, 50 and 60 cents each, respectively. "AN EVENING SONG." "FOR A DAY." "ELYSIUM." Three Songs for a Solo Voice. By Oley Speaks. Price, 60 cents each. "IN THE EARLY MORNING." Sacred Song. By Harry Rowe Shelley. Price, \$1.00. "CHRIST IS RISEN FROM THE DEAD." Easter Song for a High Voice. By Edward F. Johnston. Price, 60 cents. "THOU WILT KEEP HIM IN PERFECT PEACE." Sacred Song. By Oley Speaks. Price, 60 cents. All published by G. Schirmer, New York.

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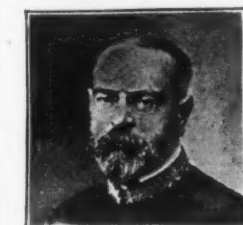
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Strange Case of Wilhelm Rust, Who Wrote Compositions of Merit and Credited Them All to His Dead Grandfather—Theory of a Nineteenth Century Composer Working in the Eighteenth Century Exploded—A Case That Mystified Germany

From the Boston Transcript

GERMANY has discovered two anomalies, a criminal composer and a modest one, both in the same man. In Professor Wilhelm Rust it has found a Chatterton of music. He wrote compositions of undoubted merit and then gave them all to his dead grandfather. He took the latter's eighteenth century compositions, decorated them with "all the modern improvements," as the house agents say, and made his grandfather the forerunner of the most advanced modernists. When Wilhelm Rust died, manuscripts turned up disclosing the fraud. They showed that he himself had composed the sonatas and other music which he attributed to his wonderful grandfather; that he had used the old works merely as a background for modern compositions, and that he was in reality the most curiously bashful forger in musical history.

Six months ago it was still thought that Friedrich Wilhelm Rust, the grandfather of this courageous forger, was a marvel of the eighteenth century. Here was a pupil of the great Philip Emmanuel Bach, a man who might justly be called the precursor of all great modern composers and an equal of Beethoven. All this seemed wonderful enough, but now we are facing something even more astonishing in the revelation that it was all a gigantic fraud. His works no longer foreshadow modernity. He was only among the better composers of his time. After all he belonged to the eighteenth century, and cannot take away the honors from the immortal Beethoven.

But you may ask how the serious student of musical development could have been so deceived and why this new discovery is any more to be trusted than the older one. The story of the revelation of Dr. Ernst Neufeldt of Breslau will answer these questions; the reader may then judge for himself which sounds more plausible. Dr. Neufeldt's disclosure is all the more reliable because he was one of the great admirers of the supposed F. W. Rust. Discovering that the eighteenth century gentleman was not the composer of the works which his well-meaning grandson attributed to him was not only a personal blow to Dr. Neufeldt, but at the same time it destroyed a composer who seemed of the greatest importance to the musical world. A nineteenth century composer found in the eighteenth would certainly have revolutionized musical history.

"More Marvelous than Beethoven's"

Dr. Neufeldt's story is an interesting one. Last Winter while he was living in Dresden he came across a "Musical Atlas" by Max Steinitzer, which proved to be an interesting but not infallible document. In looking through the book an extract from a Piano Sonata attracted his attention. It was signed:

Friedrich Wilhelm Rust, Musical Director in Dessau.

Geboren 1739, Gestorben 1796.

Imagine the surprise when Dr. Neufeldt examined this closer and found that this Sonata, written in 1777, was of a very different type from those of other eighteenth century composers. The editor had even written some foot-notes which pointed out the fact that Rust was a forerunner of Beethoven. The great question was, how such a rococo period could produce such a composition. But Dr. Neufeldt followed his examination still farther. The Sonata seemed even more marvelous than Beethoven's. It contained passages of real modern harmony such as Beethoven never wrote.

In hope of finding more of this interesting material, Dr. Neufeldt hurried to the Königliche Bibliothek in Dresden and sought eagerly for the works of F. W. Rust. The librarian expressed his delight when he found some one else demanding what had so long seemed to him wonderful music. With his help Dr. Neufeldt found eight piano sonatas and five violin duets in sonata form. He felt as if he had suddenly come upon one of the greatest masters of the eighteenth century—perhaps of all times. The composer was ahead of his time by tremendous strides. He was the leader in tonal art, and might well be

placed on a par with Mozart and Beethoven. And for a hundred years he had existed in obscurity. It seemed an impossibility.

But in order to give his discovery a fair test Dr. Neufeldt laid it aside for a time, using only his friends as a medium for spreading his news abroad. Then he took up more thorough investigations, became even more keenly critical, yet always ended with the same justified admiration. So he set out to write an article for "Music," and in Dresden he delivered a lecture, hoping to give this wonderful F. W. Rust a belated recognition. He presented a musician who, though he had died in 1796, had looked so far ahead of his times that his works breathed with the atmosphere of the nineteenth century. They foreshadowed the works of Weber and Schumann, the German Romanticists, and even Wagner and Bruchner, with their modern polyphony.

Sonatas All "Edited"

Now it happened that these piano sonatas were edited by a grandson of the composer, Professor Wilhelm Rust. It was admitted by the editor that the sonatas had received some necessary alterations, which might even be thought to tend toward the modern. But it was generally understood that these changes were only superficial, that is to say, that the fundamental structure was in no wise changed. But even with this Dr. Neufeldt became a little sceptical and questioned the possibility of such compositions in the eighteenth century. The signature itself did not leave him satisfied.

Komponiert im Jahre 17—von F. W. Rust Musikdirektor des Fuerstentum von Anhalt—Dessau, zum ersten male herausgegeben im Jahre 18—von Dr. Wilhelm Rust, Königlicher Musikdirektor und Kantor der Thomana in Leipzig.

Professor Rust himself had suspected that the authenticity of this might be doubted and had in his lifetime issued two facsimiles of a Sonata and an Andantino with variations.

However, Dr. Neufeldt did not give up his investigations. He wanted to put his hands on the originals. This was not an easy task. Quite casually, however, at one of his lectures he heard from a relative of the composer that the works had been given to the Imperial Library at Berlin. There he found that the catalogue contained some 115 originals and 60 copies.

In the reading room of the library on Charlottenstrasse Dr. Neufeldt made his discovery. He recognized in the "originals" the same old-fashioned, cramped handwriting, the same characteristic strokes that he had found in the copies. But his dream of the great Rust was at an end. For the "originals" and the copies were after all not the same. Dr. Neufeldt was not mistaken for he knew the copies too well.

Great changes had been wrought. The wonderful modern piano music, which had so fascinated Neufeldt, had simply been of the unpleasantly thin three-voiced music of the graceful spinnet. The free polyphony of the different independent voices—which Dr. Neufeldt had actually compared to the "Meistersinger," had all disappeared. The titles, "Erotica, seria, Italiana," were coined for the occasion. So were the thematic transitions between the different parts. Furthermore, whole passages had been omitted, and some parts had completely new themes. At other times whole passages had been inserted, taken bodily from other sonatas or transcribed from the motives of F. W. Rust, or perhaps even composed on the spur of the moment. Take, for instance, one sonata in C. It took forty minutes to perform it, according to W. Rust's edition, and it had the Marlborough Lied for a theme, later freely developed in variations. But the original, the sonata, was only half as long, and there was not a single touch of the above-mentioned theme to be found. W. Rust added a beautiful slow introduction, with a big recitativo at the beginning and a no less wonderful middle portion which the same recitativo introduces in free variations. Then there is a quarter of a page of Coda, which leads to the last part, ending in a majestic march. The younger Rust seems to have got his inspiration from some sketches of the composer, but he pretended in his edition

to be giving us only what he had before him.

Real Value in the Works

This is Dr. Neufeldt's great discovery. What are we to do about it? Certainly blaming Rust is useless, because he has been dead these twenty years. All we can say is that he should have made it clearer that he had improved on the originals and that they were not really the work of F. W. Rust, but rather the compositions of a later time. Furthermore the paraphrasing itself is not to be ignored or considered worthless; for it shows very clearly what results can be obtained with the modern treatment of old skeletons or back-grounds. Indeed that is a very significant contribution for which we have Wilhelm Rust to thank.

Of course we can lament that the eighteenth century did not actually produce the wonderful genius which Wilhelm Rust concocted out of his fertile brain, his musical genius, and his grandfather's compositions. But we cannot change the facts. All we can do is to see the good qualities which F. W. Rust really had and to admire them as they stand. We cannot marvel at him as a man who produced so far ahead of his time, but we can see the delicate and interesting composer, as well as the warm-hearted gentleman. As such he should live, and his works should be praised by the public for what they really are.

Opera in Railroad Parlance

Good railroad men are not generally well posted on grand opera, as reports of the recent movement of the Philadelphia-Chicago Opera Company from the East to Los Angeles go to show. The schedule of performances, which began at Dallas, Tex., necessitated that the cars for the operas to be given at that point should be diverted to Dallas, the other cars going on to the Pacific Coast. This situation, relates W. B. Chase in the New York *Evening Sun*, gave rise to weird telegrams sent to the men in charge. One of the first was that the car containing scenery for "The Walker" was to be held at Dallas. Careful translation proved it to be "Die Walküre." Soon after another wire reached the office regarding the handling of the scenery for "They Is," a rough-and-ready translation of "Thais." Of course "Lucia Di Lammermoor" dwindled in brief notice to "Lucy"; but perhaps the most attractive piece of poetic license resulted in a decided miscue of "Wagoner's" masterpiece, "Lohengrin," which arrived in the form of "Long Green."

A Rossini Opera's Centenary

A Venetian music critic expresses surprise that no notice was taken by local opera managers of the centenary of the production of the first of Rossini's most celebrated operas. It was at the Venetian Shrove Tuesday carnival of 1813 that Rossini produced his "Tancredi," which (as his biographer, Stendhal, states) created "une vraie fureur" among the Italians. From the gondolier to the highest noble, everyone was repeating "Mi rivedrai, ti rivedro;" and even the judges in the courts of law were obliged to impose silence on the auditory, who were ceaselessly humming "Ti rivedro." "Tancredi" made the entire tour of Europe in four years.

How Sousa Became the "March King"

John Philip Sousa laughed at his title of "March King" when Charles Darnton, the New York *Evening World's* dramatic critic, referred to it in a recent interview. "I'll give untold gold, priceless jewels and a mountain home," chuckled the composer-bandmaster, "to any one who has ever heard me apply those mighty words to myself. Curiously enough, the title was conferred on me by an obscure English brass band journal in 1886. It caught the eye of the publisher of my marches in Philadelphia, who was paying me the fabulous sum of \$30 for band, orchestra and piano arrangements, and he proudly announced to an amazed world: 'The March King Reigns Supreme! Match Him if You can.' I hardly dared take a dollar out of my pocket for fear some one should offer to match me! However, that's the story and incidentally this is the first time I've told it for publication."

Mendelssohn Trio at Regent Theater

The Mendelssohn Trio appeared last week at the Regent Theater, 116th street and Seventh avenue, New York. The trio is composed of Hans Bruno Meyer, who was violinist with the Leipzig Gewandhaus Orchestra, under Arthur Nikisch; James Henry Gordon, formerly cellist with the Kaim Orchestra of Munich, the Russian Symphony and the Fussell Quartet, and Thomas Musgrave, the pianist of the trio, who was organist for Mr. Vanderbilt at Biltmore and recently toured with Maud Powell, violinist.

DRESS AT THE OPERA

Hints from London on Adapting the Apparel to the Work Presented

Mrs. Madge Humphrey of London gives hints to all those who would be dressed correctly at the opera:

"It is necessary for those who wish to avail themselves of the real social advantages of the Covent Garden Opera House to study very closely the fashion in composers. Some years ago it was right to wear a tiara to Wagner. Now Wagner is not so brilliant, socially, as Puccini. And even in Puccini there are grades. Wear a diamond hair ornament for 'Tosca,' a low fillet or coronal for 'La Bohème' (unless Melba is singing), and a tiara for 'Madama Butterfly' or for Melba in anything at all. 'The Girl of the Golden West,' although it has not captured society as did 'Butterfly,' is still new enough to mean a new frock and plenty of diamonds (though plenty must be translated carefully).

"If the social aspirant really loves music and goes to the opera to hear it on many occasions she must be very careful in her dress, because to the initiated eyes it betrays her lack of experience if she is too brilliant for 'Faust' and too quiet for 'Butterfly.'"

And for "Thais"? But this is a question of undressing, rather than dressing.

Mrs. Humphrey remarks that there are not more than a dozen women in England who should wear sequins in their hair except on the grand tier of the house. Personally, remarks Philip Hale in the Boston *Herald*, we prefer doubloons, moldores, or even pieces of eight. Trade dollars are no longer in fashion!

"People make the mistake of supposing that at Covent Garden one must look moneyed. This is not the case. There, more than anywhere, one should look right."

When Offenbach's Wit Bested Wagner

Meyerbeer had helped him (Wagner) with money in his early struggling days and got "The Flying Dutchman" accepted for Berlin; yet, because Meyerbeer was a Jew (as if he could help that!), Wagner later on must needs attack him in his "Judaism and Music." In that connection, says London *Musical Opinion*, a good story may be recalled. Wagner had just published his "Rienzi," and off went a copy to Offenbach, with a request that he would say what he thought of it. Now, Offenbach had previously read some of Wagner's poems and had made fun of them, a circumstance well known to Wagner. After some three weeks, the score of "Rienzi" was returned to its composer with a slip on which was written "Dear Wagner—Your music is trash; stick to poetry." This of course enraged Wagner greatly, and some months later he was out with his celebrated brochure denouncing the Jews. It was a fine opportunity for revenge—Offenbach being an Israelite—and the brochure was in the hands of Offenbach in no time. Two days elapsed and Wagner had the pamphlet back. When he opened it, this was what he found written on the front page: "Dear Wagner—Your brochure is rot; stick to music."

The Effect of Reputation

It is interesting to note the effect that reputation has on those who are not good critics of the efforts of public performers, as a clerk in a downtown bank was telling, according to the New York *Sun*.

"I happen to know one of the concert artists of the season," he said. "The other evening she was in the city and had nothing to do, so she came up to our very humble flat in Harlem to spend a quiet, homelike hour or two. The night was warm and the windows were open.

"After dinner she sat down at the piano and sang several songs for us. The next day I heard that one of our neighbors complained loudly about the 'yelling' in our flat and said that such nuisances ought to be prohibited.

"Two nights later that same neighbor paid \$2 a seat for himself, his wife and his daughter to hear our friend sing at a concert."

Harriet A. Shaw, harpist, and Frank E. Kendrick, violinist, were the artists chosen by the Chaminade Club of Providence, of which Mrs. George Hail is president, for its latest morning musicale. Among Miss Shaw's numbers was Hasselman's Concert Valse, to which was added as an encore "Chanson de Mai" by the same composer, of whom she is a pupil.

Edna Hoff, a coloratura soprano, who has been singing in opera in Germany, gave an hour of song on March 13 at the New York residence of Mrs. Belden Gere, a feature of the program being three new songs by Florence Parr Gere, accompanied by the composer. These were "My Song," "The Water's Song" and "There Are No Words."

MADRIGAL CLUB SINGS PRIZE WORK

Director Clippinger's Unique Chicago Organization Presents Louis Victor Saar's Setting of "I Know a Maiden Fair to See"—Importance of the Club's Services to American Music

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 17, 1913.

THE service which has been rendered the cause of American composition through the medium of an annual prize which it has for years awarded for the best composition for mixed chorus unaccompanied has brought into the public eye the Chicago Madrigal Club, of which D. A. Clippinger is the musical director. This club is so organized and has already accumulated such traditions as to entitle it to be considered a permanent institution.

Mr. Clippinger organized the society in 1900 for the purpose of bringing into wider public appreciation the best of a *capella* music, both ancient and modern. He secured a charter from the State of Illinois and for several years maintained the organization on the basis of a limited membership, afterward increasing it to sixty voices, which quota has been steadily maintained. Not only has the club given its regular series in Chicago each year, but several tours have taken it through the principal cities of Michigan, Wisconsin, Iowa, South Dakota, Kansas and Oklahoma. This season there will be an appearance at the Illinois State Music Teachers' convention to be held in Springfield during May.

At the second concert of the season, given in the Fine Arts Theater on Thursday evening, this year's prize composition, by Louis Victor Saar, a setting of "I Know a Maiden Fair to See," was a special feature and it was a splendid piece of writing calculated to make a strong appeal to the audience without any sacrifice of dignity or musical worth. Another special feature was Eric De Lamar's "The Devil's Awa," which through the custom established by the other societies which have presented it earlier this season, had to be repeated.

Two numbers by Henry Hadley brought forward Robert Quait, Jr., as a soloist. He displayed a true tenor voice of elasticity and ample power and of really excellent quality. Will Macfarlane's "In Pride of May," the prize madrigal of 1911; "Life's Evening," by Mrs. Ashford, and Rossetter G. Cole's "The Time o' Day," the two latter recently written for and dedicated to the club, completed the closing group.

Although first consideration is given to the American composers on this program it is not permitted to overlook mention of the classical repose with which were set forth the earlier numbers, consisting of a seventeenth century "Adoremus te Christe," by Giuseppe Corsi, and the "Crucifixus," for double chorus, by Antonio Lotti. There was also much poetry infused into Caldicott's "Winter Days" and Arensky's "The Poison Tree." Two Elgar numbers for men's voices were "It's Oh! To Be a Wild Wind" and "After Many a Dusty Mile," and these with the Nevin number for women's voices afforded pleasing diversion and contrast in a program which was already far from monotonous. Aside from the painstaking work which is evidently a feature of the club's rehearsals Mr. Clippinger displays a reposeful control of his forces, which, no doubt, largely increases the effectiveness of their work.

The club's prize compositions date from 1905, at which time the W. W. Kimball endowment enabled the offer each year of a \$100 honorarium for the composition by an American composer which seemed best suited to the needs of the club. In this way the club is gradually building up a library of its own, from the royalties of which they will eventually receive no small income. Some idea of the interest which this competition arouses is shown by the following list of prize winners and the added fact that some years have seen as many as seventy-five manuscripts submitted for the consideration of the judges. The complete list of prize winners to date is as follows: "What the Chimney Sang," Arthur Dunham (Chicago); "When the Heart Is Young," Carl Busch (Kansas City); "The Day Is Done," Carl Busch; "Bedouin Love Song," John Hyatt Brewer (Brooklyn); "A Wet Sheet and a Flowing Sea," Franz C. Bornschein (Baltimore); "A Madrigal," Dr. H. J. Stewart (San Francisco); "I Know the Way of the Wild Blush Rose," Charles F. Bohau (Baltimore); "In Pride of May," Will C. Macfarlane (New York); "I Know a Maiden Fair to See," Louis Victor Saar (Cincinnati).

In addition to the prize compositions there have been a number of works dedicated to the club by such composers as Arthur Foote, Adolf Weidig, Rossetter G.

Cole, J. S. Fearis, Arthur Olaf Andersen, Daniel Protheroe and Franz Bornschein, not to speak of the compositions of the club's own director, Mr. Clippinger, one of which, a "Bugle Song," has proved a popular number in the club's fast growing repertoire.

The steadily growing encouragement and appreciation for the American composer accorded by Mr. Clippinger and his singers are of far-reaching import and it is much to be desired that other cities follow the example Mr. Clippinger has persistently set during some thirteen years of continuous effort along this line. NICHOLAS DEVORE.

FIRST MANNES HEARING

Kansas City Approves Sonata Recital—Méro with Busch Orchestra

KANSAS CITY, Mo., March 15.—The Kansas City Symphony Orchestra's concert on Tuesday afternoon was by far the best which the organization has given. Yolanda Méro, the Hungarian pianist, was the soloist. She chose Liszt's A Major Concerto and gave it a thoroughly musicianly reading. The orchestra, under the dependable direction of Carl Busch, played its share of this rousing composition with good attack and perfect rhythm. The orchestral numbers were Schubert's "Zauberharfe," Elgar's "Serenade" for strings, the ballet music from Massenet's "Le Cid" and Beethoven's Symphony, "Eroica," in which the orchestra rose to splendid heights of interpretation.

David and Clara Mannes were heard here for the first time on Tuesday afternoon, under the local management of W. A. Fritschy. Their sonata recital was very different from anything heard this season and was received with enthusiasm by the large audience. They played César Franck's Sonata in A Major, the Recitative Adagio from Wolf-Ferrari's Sonata in A Minor and Beethoven's Sonata in A Major. M. R. M.

Kneisel Quartet in Newark Concert

NEWARK, N. J., March 15.—The Kneisel Quartet came to Wallace Hall for their second and last concert of this season on Thursday evening. In all previous seasons here the Quartet has given three concerts, but owing to the usual lack of true musical patronage, characteristic of the city, it was considered advisable to give only two concerts this season. As is usual when the Kneisels play, the true music-lovers were all there and were rewarded for their faithfulness by a program of great merit, beautifully rendered. The program contained Beethoven's Quartet in F Major, op. 18, No. 1; Schumann's Piano Quartet in E Flat Major, op. 47, for violin, viola, cello and piano; Debussy's Quartet in G Minor.

The Kneisels played with the usual finished art that characterizes all their per-

formances, and were received with a great deal of enthusiasm. The applause at the conclusion of the Schumann Quartet was such as is not often heard in this city. No little credit for this demonstration was due to the wonderful ensemble work of Rudolph Ganz. Artist as he is he knows well the importance of subduing his instrument to the strings, and the result is what it should be—in this instance practically perfection. G. P. Gunther, the local manager of the Kneisels since their first regular appearances here began six years ago, is much to be commended for the efforts he has made in procuring for Newark music of this type. S. W.

MANNES CHICAGO RECITAL

Artist Couple Play Sonatas by Mozart, Brahms and César Franck

CHICAGO, March 17.—F. Wight Neumann presented under notable social patronage a Sonata recital by David and Clara Mannes on Sunday afternoon. The Brahms Sonata in G Major, the first and most popular of the three splendid works which Brahms chose to pass on to posterity, was the opening offering and the last movement was played in especially splendid style. Mr. and Mrs. Mannes found the Mozart G Minor best suited to their particular talents and the classic severity of the work afforded a restful variety, as it came between two more modern works, the César Franck Sonata being the closing offering.

To a marked degree Mrs. Mannes brings to bear the power of sincerity and enthusiasm to which she gives outlet through a fluent technique. Mr. Mannes draws a splendid bow by which he evokes a tone of almost unusual beauty which is at all times flawless in matters of intonation. Considerable encouragement as to the attitude of the public is to be found in the fact that not only were several encores called for, but the audience remained to the close of the interesting program. N. DE V.

Fannie Bloomfield Zeisler in Evanston Recital

EVANSTON, Ill., March 17.—On Wednesday evening last in the Evanston Theater Fannie Bloomfield Zeisler was presented in piano recital under the direction of Lawrence and Josephine Ammons. Mrs. Zeisler played almost the identical program which she gave recently in her Chicago recital in the Studebaker Theater, especially featuring the three numbers by Th. Ottersroem, a Danish composer now resident in Chicago, and two new numbers by Sibelius. N. DE V.

Philadelphia Concert Bureau Announces Its First Recital

PHILADELPHIA, March 17.—The first concert under the auspices of the Estey Concert Bureau, recently organized in this city, with Thomas K. Henderson and Robert Parretson Strine as directors, will take place in Witherspoon Hall, on April 8, when Emily Stuart Kellogg, contralto, one of Philadelphia's most accomplished singers, will give a recital, with Clarence K. Bawden as accompanist.

London company in "The Dutchess of Danzig," and since then she has appeared almost annually in light opera rôles in this country. Her last light opera engagement was in "The Rose Maid," in which she created the title rôle.

Elizabeth Sager

PHILADELPHIA, March 17.—Elizabeth Sager, who had for many years been closely identified with musical life in this city, died at her home last Tuesday. For a number of years Miss Sager sang in the choir of Emanuel Episcopal Church, Holmesburg, a suburb of Philadelphia. From 1873 until 1910 she was secretary of the Philadelphia Musical Academy, retiring on account of ill health.

Mrs. Clement Têtedoux

Mrs. Clement Têtedoux, prominently known as a singer, died recently at her home in New York City. Mrs. Têtedoux took part in various operas and cantatas given in Pittsburgh when her husband was conductor of the Gounod Club, of that city. She is survived by three daughters, one of whom is Clementine Têtedoux Lusk, the New York soprano.

Louis Frederick Getchell

CHICAGO, March 15.—Louis Frederick Getchell, who was the business manager for the Sherwood Music School in the Fine Arts Building, died at his home here Sunday after a brief illness of pneumonia. Mr. Getchell is survived by his widow and mother. N. DE V.

HADLEY PLAYERS RISE TO RECEIVE COAST FAREWELL

As Soloist with the Orchestra, Louis Persinger Wins Esteem in First San Francisco Hearing

SAN FRANCISCO, March 12.—Two symphony concerts last week brought to a close the season of the San Francisco Orchestra. Henry Hadley and his sixty-five players stood as the audience applauded a long farewell on Sunday afternoon, after the performance of an exceedingly beautiful program. The symphony was the Tchaikovsky, No. 4, general appreciation for its interpretation being evident. Weber's "Der Freischütz" Overture, the Prelude to act 3 of "Natoma" and the Lalo "Norwegian" Rhapsody were played with splendid effect.

Friday's program was made notable by the first appearance of Louis Persinger, the violinist, in this city. As soloist he played the Lalo Concerto with such brilliancy, finish and thorough musicianship that he at once established himself as one of the genuinely successful artists of the year. He was recalled for two extra solos. Mr. Persinger's masterly performance had highly satisfactory orchestral support. Mr. Hadley gave a spirited interpretation of the "Puck" Overture, by Gustave Strube.

Mr. Persinger's orchestral success was doubled at his two recitals this week. On Tuesday night he gave a concert under the management of Frank W. Healy, his program including two sonatas, the Handel E Major and César Franck A Major, and the Mozart E Flat Concerto. On Wednesday morning the violinist gave a program for the Pacific Musical Society at the St. Francis. The club members pronounced it one of the best given them this season. Besides the Arensky Trio in D Minor for piano, violin and cello, played by Samuel Chotzinoff, Mr. Persinger and Herbert Riley, the violinist offered a most delightful group of shorter works. Mr. Chotzinoff provided excellent support for the violinist. R. S.

Busiest Season for Annie Louise David

This season has been the busiest that Annie Louise David, the harpist, has ever had, her concert work filling her time so completely that she has been obliged to announce that she can accept no more pupils. On March 14, she gave a joint recital at Vassar College with Frederic Martin; on March 15, a joint recital with Estelle Harris, soprano, at Hackettstown, N. J., and on Easter Sunday she was to play three services in three different churches, and between the morning and afternoon services went with Mary Jordan to give a program for the patients at the Trinity Hospital, Brooklyn. On March 25 Mrs. David appears with Frederic Martin and Hans Kronold at the B Sharp Club, Utica, N. Y. She will sail for Europe June 15.

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Anton Schertel

Anton Schertel, who for six years had been German stage manager of the Metropolitan Opera Company, died on March 13 at his apartment, No. 240 West Thirty-eighth street, New York, from pulmonary tuberculosis. Prior to coming to New York Mr. Schertel was for eight years stage manager of the Stadt Theater, of Bremen, and for many years was one of the stage managers of the Bayreuth festival performances. He leaves a wife, who lives in Bremen; a daughter, who is an actress at the Hoftheater at Detmold, and a son, who is now doing his military service in Germany. Mr. Schertel was born in Munich fifty-eight years ago.

Adrienne Augarde

Adrienne Augarde, the English light opera prima donna, died in Chicago on Tuesday following an operation for appendicitis. Miss Augarde was a popular light opera singer who rose rapidly from the chorus ranks. Her first visit to America was in 1904, when she appeared with the original

Nikisch Conducts New English Symphony

LONDON, March 1.—Arthur Nikisch conducted a special concert by the London Symphony Orchestra in Queen's Hall recently, the feature of which was a new Symphony in D Minor, by Dr. Arthur Somervell. It was explained on the program that, although named "Thalassa" and in spite of the fact that each of its four movements is accompanied by a sea quotation, the work is not put forward as sea music, but rather as "written on the seashore, and is land, not sea music." Whatever music it is, it contains material which is of undeniable charm. The composer expresses himself in a clear and concise manner and his music is never labored or forced. It flows along smoothly and at times joyously, and not without some strength and dignity. Herr Nikisch obtained an excellent performance, Dr. Somervell being cordially applauded at the close. The program also included his Symphonic Variations for pianoforte and orchestra on a Norman theme; the Overture to "Oberon," Bach's Second "Brandenburg" Concerto, and Tchaikovsky's Overture, "Francesca da Rimini." A. M. S.

Encores Double McCormack's Program in Chicago

CHICAGO, March 17.—Under the local auspices of the Chicago Chapter of the Knights of Columbus John McCormack appeared in recital on Sunday afternoon at Orchestra Hall before an audience which tested the seating capacity. Mr. McCormack was in excellent voice and so freely did he give encores that his printed program indicated but half of what he really sang. Among the better offerings of the afternoon was Bimboni's "Sospiri Miel," "Si Tu M'Ami," by Pergolesi, and "J'ai pleuré en rêve," by Hübner, and of the songs in English Harty's "Grace for Light," "Crying of Water," by Campbell-Tipton, and an Irish battle hymn as arranged by Charles Villiers Stanford. Assisting him was Ida Divinoff, who contributed several violin selections. Mr. McCormack also added a touch of appropriateness with "The Palms" by Faure. Much more effective, however, was his singing of Frances Altlisen's "Lord Is My Light," which had to be repeated in part. N. DEV.

Toledo in the Orbit of Many Musical "Stars"

TOLEDO, O., March 17.—That Toledo has already attained musical distinction is proven by the stellar attractions on this season's schedule. Among the artists and organizations heard here thus far are Schumann-Heink, Frances Alda, the Philadelphia Orchestra, Mischa Elman, Alma Gluck, Bessie Abbott in "Robin Hood," the Minneapolis Orchestra, Della Thal, Alessandra Bonci, Martini Zetella, Roberto Francini, Marcella Sembrich, Frank La Forge, Gutia Casini, Yolanda Mero, the Zoellner Quartet, Fay Cord, Betsy Wyers, Mme. Rider-Possart, Laura Graves, Vera Barstow, Alice Nielson Concert Company, Gottfried Galston, Florence Hinkle, Louis Persinger, Calvé, Emeliano Renaud and the Aborn Opera Company. Musical events arranged for the near future are concerts by the Cincinnati Orchestra, with Dr. Ernst Kunwald, conductor, and Mme. Rider-Possart, as soloist; Reinald Werrenrath, John McCormack, David Bispham, Lina Cavalieri and Leon Rains. F. E. P.

Illinois Town Proclaims Debussy's as "One-Cylinder" Music

STREATOR, Ill., March 6.—The fourth monthly recital of the Opera Club was the occasion of a very enjoyable program, with Arthur Frazer, Mrs. Roy Sexton, Mrs. S. W. Plumb and Mora Murdock participating. On March 5 the second concert of the Raymond Burkholder series brought forth Mr. and Mrs. Herbert Butler, of Chicago. An interesting feature of the entertainment was the playing of Mr. Butler's Sonata, op. 4, by a violin class of twenty-five children, pupils of Mr. Burkholder. Debussy's music has been in evidence at many of the local performances and after several of his compositions had been heard one man was asked, "What do you think about Debussy now?" His meditative reply was, "It sounds to me like the running of a first class auto with one cylinder missing."

Leo Ornstein in Wanamaker Recital at Philadelphia

PHILADELPHIA, March 17.—Leo Ornstein, the young Russian pianist, won the enthusiastic admiration of a large audience at a recital which he gave at Wanamaker's last Thursday afternoon, his playing of an ambitious program being notable for a magnetic display of temperament and a technic which at times is little short of amazing, while he also played with something of musicianly insight and poetic appreciation. A. L. T.

AMERICANS PROMINENT IN MUSIC OF FLORENCE

Leonora Jackson Emerges from Retirement—Cecil Fanning's Recital—Violinist von Vecsey Triumphs

FLORENCE, ITALY, March 4.—Recent musical events have included good performances at the Politeama Fiorentino of "Carmen" and "Pagliacci," in which latter the tenor, Amedeo Bassi, gave a highly dramatic portrayal of *Canio*, and mediocre ones at the Politeama Nazionale of the early Verdi operas, "I Lombardi" and "Ermani." The Hungarian violinist, Franz von Vecsey, who has in Italy a popularity second to that of no one else, announced an "only appearance," which met with such extraordinary success that it was followed by a second, and that by a third. His playing is indeed most beautiful, rather deficient, to be sure, in depth of feeling, but excelling in show-pieces of Paganini, Wieniawski and Viextemps and in drawing room compositions of the modern school. His tone is fabulously pure and tender.

Vecsey's brother-violinist, Kubelik, is announced for a concert tomorrow, and Kreisler and Marteau for a little later. The excellent American violinist, Leonora Jackson, who was unfortunately obliged by ill health to retire from the concert platform in the midst of great triumphs, spent a month in town and made several private appearances with the pianist, Clarence Bird, at the studio of Mrs. Norman Scott, herself a very talented lady, who is here from Chicago, studying with Mr. Bird. At the same studio, Isabel McDougall, a Scotch singer, who has appeared in America with the Kneisel Quartet, gave a very attractive concert a few weeks ago. Mabel L. Hastings and Julian Kemble Smedbury are two American singers who have given concerts with their wonted success, while Cecil Fanning has again been heard with the very keenest pleasure in conjunction with his trusty accompanist, H. B. Turpin.

Another American singer with a charming voice, Esther Cobina, in private life Mrs. Owen Johnson, the wife of the celebrated novelist, is spending the winter here preparing for an appearance of much importance which cannot yet be announced.

Yvette Guilbert has again moved a large audience at the Salone della Pergola with her musical recitations and wonderful mimicry, though to some her star seemed to be on the wane. A superior Italian pianist, Maria Carreras, who plays with great vigor but little charm, was listened to with pleasure. X. X.

DANCES FROM THE ORIENT

Arthur Nevin Composes Music for Ruth St. Denis's Hindoo Love Tale

Orientalism pervaded New York's Fulton Theater last week when Ruth St. Denis and her company of native actors presented Hindoo and Japanese dance plays entitled respectively "Bakawali" and "O-Mika." Specimens of Oriental art adorned the walls of the theater and the scenery was most realistic, the Japanese sets having been painted by a Tokyo artist. Thus the atmosphere of the East was effectively preserved, with the imported actors playing their parts in their native tongue.

There was especial interest for the music world in the "Hindoo Love Tale of Indra's Heavenly Court," in that Arthur Nevin had forsaken the American Indian rhythms of his "Poia" for the "muddy" harmonies of India, as employed in his setting of "Bakawali." Mr. Nevin's music was dignified, colorful and rhythmically interesting, especially in the dances before "Indra." Aside from the artistic dance offerings of Miss St. Denis she struck an impressive note in the scene where her falling in love with a mortal calls forth the curse: "For twelve years she shall be from waist to feet of stone."

Not the least interesting feature of the "O-Mika" legend was the unconscious comedy of the Japanese actors. The musical director of the production, Robert Hood Bowers, had provided an excellent melodic setting, along light opera lines. The audience also enjoyed a hearing of some quaint Japanese string instruments, which were not of such a nature as to drive the piano or violin from current use. K. S. C.

Lhévinne Appraises Students' Talents Before Milwaukee Recital

MILWAUKEE, March 7.—Josef Lévinne, the distinguished Russian pianist, scored another triumph on March 2, under the local direction of Mrs. Clara Bowen Shepard. His reception was a most enthusiastic one, the Pabst Theater resounding with such applause as few artists attract. As en-

cores Mr. Lévinne played the Mendelssohn-Liszt "On the Wings of Song" and Rubenstein's Prelude in D Minor. Mona Redman, a young pianist, delighted Mr. Lévinne when he listened to the playing of several talented Milwaukee pianists during the morning of the concert. He passed a favorable verdict on her playing and suggested a European musical education for the young lady. She is a pupil of Charles W. Dodge and will go to Europe next fall. Milton Raasch, a young pupil of Jacob Moerschel, and Fleetwood Diefenthaler, a local composer and teacher, also received favorable comment on their work. The meeting for the Milwaukee students was arranged by Mrs. Shepard. M. N. S.

NEW MUSIC FOR RUBINSTEINS

Schubert Quartet Sings Henschel Cycle and Mme. Yaw Her Own Songs

Return engagements were the order of the day at the next-to-last afternoon musicale of the Rubinstein Club, on March 15, at the Waldorf-Astoria, New York. Ellen Beach Yaw was hailed with delight as a singer who had often charmed the Rubinstein, and the Schubert Quartet made an appearance which had been arranged at general demand immediately after the successful work of the artists in one of last year's musicales. In addition the club's accompanist, Ridker Leete, gave satisfaction as a solo pianist in Cyril Scott's "Danse nègre" and Wagner-Liszt "Liebestod." An unprogrammed feature was the introduction to the audience by the club's president, Mrs. W. R. Chapman, of Mary Carr Moore, a cousin of Mme. Yaw, and composer of the opera, "Narcissa," produced last season at Seattle.

Both as composer and coloratura soprano did Mme. Yaw appear in "Cuckoo and Firefly" and "The Sky Lark," which were sung publicly for the first time in New York. In the former song Mme. Yaw affected a tone which was astoundingly like a cuckoo, while her bird-like flights in the other number could only have been produced by a veritable "lark Ellen." The soprano was obliged to repeat part of the latter song, and she also added a self-accompanied "Annie Laurie" after her "Ernani Involami," and "Eclat de Rire," from Auber's "Manon Lescaut." Harvey Wilson Hindermeyer was the tenor with the quartet on this occasion, the other members being, as usual, Mildred Graham Reardon, Marie Bosse Morrissey and George Warren Reardon.

As on their previous Rubinstein appearance, the Schubert singers introduced a song cycle as their principal offering, this time a first hearing of George Henschel's "Serbisches Liederspiel." The four artists gave the various numbers a highly intelligent reading and one marked by a considerable degree of ensemble perfection and tonal beauty. The quartet also gave sterling performances of a "Faust" selection and the "Prayer," from "Cavalleria Rusticana," as well as two madrigals. Mr. Reardon scored in his solo group, adding Harriet Ware's "Mammy's Song" as an extra. Eleanor Stark Stanley was an able accompanist. K. S. C.

AN EMERGENCY "ORTRUD"

Lila Robeson Finds Her Opportunity in Brooklyn "Lohengrin" Performance

Stepping into the breach caused by the sudden indisposition of Mme. Louise Homer, another American contralto, Lila Robeson, found an opportunity to show her worth as *Ortrud* in "Lohengrin," at the final Brooklyn performance of the Metropolitan Opera Company, on March 11. While this Metropolitan debutante did not enter fully into all the deeper points of the sinister character, there was much to commend in her performance, especially in the second act. Vocally, Miss Robeson gave considerable satisfaction.

Jacques Urlus made his first American appearance as *Lohengrin* on this occasion and his portrayal was on a high plane of vocal and dramatic excellence. Emmy Destinn sang *Elsa* with all of her pure beauty of tone, while Willy Buers gave a highly intelligent reading of *Telramund's* scenes. The *King* was Putnam Griswold and the *Herald's* lines were sonorously delivered by William Hinshaw. In masterful command of the orchestral forces was Alfred Hertz. K. S. C.

Francis Rogers in Concert for German Ambassador

Francis Rogers, the popular baritone, sang March 21 in a concert given at the College of the City of New York in honor of the German Ambassador and other eminent Germans. Bruno Huhn was the accompanist.

CINCINNATI EXPERIENCES FESTIVE MUSICAL WEEK

Kunwald "Pop" Concert, Conservatory Orchestra Program and Bohlmann-Sturm Recital Among Features

CINCINNATI, March 16.—An unusually interesting popular concert by the Cincinnati Orchestra on Sunday afternoon, a concert by the Conservatory Orchestra, the Bohlmann-Sturm joint recital and an excellent program at the Sinton under the auspices of the Matinée Musical Club, besides the tenth set of Symphony Concerts, all combined to make the week one of particular pleasure to the local concert-goers.

In the concert last Sunday at Music Hall Fery Lulek, baritone, of the Conservatory faculty, was soloist, though Emil Heermann, concertmaster of the orchestra, shared in the applause following his delightful playing in the Handel Largo. Again in the "Carmen" Suite, No. 2, brilliantly performed by the orchestra, Mr. Heermann won applause by intoning the "Micaela" air. Dr. Kunwald, with evident pride, invited him to rise at his desk and acknowledge the insistent applause. Dr. Kunwald was heartily applauded throughout the orchestral program.

Mr. Lulek sang the Tannhäuser aria, "Evening Star," in a pleasing, scholarly manner, being heard in a group which included songs by Wolf and Bohm and "My Star," by Spross. The applause was such that he was forced to repeat a part of the Spross song, and he was called back again and again.

The Matinée Musical Club concert was a delightful affair, an interesting program being given by the following members: Aline Fredin, Mrs. Robert Sattler, Amanda Murdock Maull, Mrs. Clifford S. Bennet, Jessie Straus, Mrs. Joseph Rawson, Jr., Mrs. Adolph Hahn, Mrs. R. A. Wells and Alma Peck, the popular contralto.

The Conservatory Orchestra, under the direction of Mr. Tirindelli, scored another success in its fourth concert on Thursday evening. In tone quality, volume and general finish the orchestra undoubtedly surpassed its previous brilliant record. With breadth, plasticity and beautiful artistic effect the *Andante* and *Allegro Vivacissimo* of the Scotch Symphony of Mendelssohn were given. In the Rebikov Suite Mr. Tirindelli demonstrated the capacity of his orchestra to follow him to the slightest detail. Two Grieg Dances were given with such piquancy and finesse that they had to be repeated.

As Etta Mastin, who had been announced to sing the "Samson and Dalilah" aria, "My Heart at Thy Sweet Voice," was indisposed, her place was supplied by Emma Noe, also pupil of Dr. Fery Lulek, who at only a few hours' notice sang the same aria with fine effect. Myra Reed, a gifted young pupil of Hans Richard, revealed not only technical proficiency but artistic understanding and temperament in the first movement of the F Minor Concerto of Chopin. The other soloist was Lena Palmer, who played the first movement of the Chopin E Minor Concerto with splendid assurance and clarity.

The Woman's Club was the scene of a concert of distinction on Friday afternoon, when Theodor Bohlmann, pianist, and Bernard Sturm, violinist of the Cincinnati Conservatory faculty, collaborated in presenting a notable program. The Beethoven Sonata, op. 12, No. 2, was played with perfection of detail and masterly understanding. Mr. Sturm played a group of Ries, Bruch and Tchaikovsky in fine dignified style, with beautiful tone and artistic restraint. Mr. Bohlmann's piano solos included Brahms, Chopin and Liszt and presented this artist at his very best. Notable was his playing of the Brahms Rhapsodies in B and G Minor. The gifted young composer, George A. Leighton, added to the success of the concert in the capacity of accompanist. Mr. Bohlmann gave a lecture with illustrations on the piano on "Old English Music" at the Conservatory on March 14. F. E. E.

Charlotte Lund Sings in Scandinavian Concert at Brooklyn

Charlotte Lund, the soprano, appeared with great success on Sunday evening, March 9, at a large concert given in Brooklyn under the auspices of the Scandinavian-American Society. Miss Lund sang with brilliancy Strauss's "Zueignung" and "Heimliche Aufforderung"; Grieg's "Im Kahne" and "Ein Schwan"; Macfadyen's "Inter Nos"; Cadman's "At Dawning"; Bibb's "Persian Love Song" and Hildach's "Der Lenz," and she was given an ovation. After repeated recalls she granted an extra, playing her own accompaniment in a song by Paulsen, a Chicago composer, called "Min Norge," sung in Norwegian. She was obliged to sing two additional numbers.

CHEERS AND JEERS FOR SCHÖNBERG

Vienna Applauds One of the Eccentric Composer's Earlier Works and Prague Witnesses a Riot Over a Later One

VIENNA, March 5.—A variation in the customary regular succession of the Philharmonic, the Gesellschaft, Tonkünstler and Concertverein concerts was offered by the Philharmonic Choir in the production of Arnold Schönberg's "Gurrelieder" on Sunday evening, February 23, a production long looked forward to with eager interest and most carefully prepared. It proved an almost unparalleled success, and that not only with an easily pleased audience, but one that contained many famous men in music, who had many of them come a long way for the hearing. To Franz Schrecker, the energetic conductor of the Philharmonic Choir, thanks are due for the perseverance with which he overcame the enormous difficulties in the way of the production of a composition which made such demands on orchestra and singers. The former, that of the Tonkünstler Verein, was reinforced to the number of 140 men, and back of this great body of musicians the large groups of singers were ranged in order.

The soloists were Frau Winternitz-Dorda, who sang with touching expression the love songs of *Tove*, whose love for *King Waldemar* brings death in its train. She dwells in the fabulous land of "Gurre," as related by the Danish author, Jens Peter Jacobsen, in the legend on which the "Gurrelieder" are based. Her death is foretold by the "Forest Dove," and on hearing thereof *King Waldemar*, consumed with passionate longing for his lost love, rebels against God, whom he holds responsible for *Tove's* death, and at the head of his vassals sweeps in mad impetuous haste over the world. But the sun appears and dispels the nightly spook, the "wild chase of the Summer wind" is at an end. The verses of *King Waldemar* were sung by Herr Nachod with power; Frau Marie Freund found fitting tones for the "Forest Dove's" sad prophesy; Herr Nosalewicz had the peasant's part allotted to his resonant bass voice, while Herr Borottau gave characteristic expression to the grotesque measures of the clownish *Klaus*. With great art Herr Gregori recited the melodramatic exposition. The presentation lasted from 8 to 11 o'clock and held the audience deeply interested throughout. The composition contains great lyrical beauties, displays extraordinary imaginative power, and exercises at times a deep effect. At its close the composer was recalled numberless times.

Riotous Scene at Prague

This great success in Vienna of one of Schönberg's earlier works was succeeded on the following evening in Prague by a riotous scene at the performance of his "Lieder eines Mondsüchtigen" ("Songs of a Somnambulist") under the auspices of the Chamber Music Association, a musical body of highest rank. The audience numbered over a thousand and the best classes of society were represented. Some protest against the composer's peculiar style had

been anticipated, but nothing at all approaching the noisy demonstrations consisting in whistling, cat-calls, jeers, and an attempted onslaught of the orchestra, the hubbub increased by the enthusiastic plaudits of the composer's adherents and continuing throughout the evening, the concert being nevertheless carried to a close.

The annual benefit concert for the "Al-land" sanitarium for consumptives had an extremely long and varied program. The Tonkünstler Orchestra, under Oscar Nedbal, opened the evening with a fine rendition of the overture to Smetana's "Bartered Bride." The Wiener Männergesangverein sang some of its "star" numbers with customary virtuosity, Pablo Casals offered a musical sensation in the first production at Vienna of Josef Jongen's great violoncello concerto, and our gifted country-woman, Margaret Melville Liszniewska, gave a virtuoso rendering with orchestra of Saint-Saëns's difficult Concerto in G Minor. At this concert there are always many of the court present and Archduchess Zita distinguished the American pianist by personal congratulations.

The centennial Verdi celebrations were ushered in by the Singakademie last week with a fine production of the great composer's Requiem, a work consolatory in its beauty, speaking to the heart throughout. It is in the master's later style, composed, indeed, in 1873, shortly after "Aida." Bruno Walter came from Munich to conduct this concert, and after the devoutness of the Kyrie, he brought out with overwhelming power the grandeur of the "Dies Irae." The excellent solo quartet consisted of Mmes. Foerstel and Hoettges, and Messrs. Ritter and Nosalewicz. The Concertverein orchestra lent itself ably to Walter's lead.

At the fifth Wednesday concert of this society Eugen d'Albert played his new Concerto in E Major, in which occurs a charming solo succession of flute, viola and cello in alternation with the piano on a certain motive.

Little Enthusiasm for "Isabeau"

Mascagni's "Isabeau" forms the latest novelty at the Volksoper. The libretto by Illica treats the well known Godiva legend, and what music the composer has given it is not of sufficient power to lend interest to the slender happenings, the blinding of the luckless knight for having dared to gaze at the lady on her palfrey as she rode unclothed through the town, her subsequent passion for him and final death. The title part was finely sung and acted by Frau Lefler, the rest of the cast and the orchestra did excellent work, but the applause lacked the usual fervor of first performances at this house. Riccardo Sonzogno, of the Italian publishing firm of Sonzogno, had come to Vienna for the premiere of Mascagni's opera and spoke in enthusiastic terms of Leoncavallo's latest work, a two act opera entitled "The Gipsy." Its production will take place at the Volksoper, during the present season and under the composer's personal supervision.

ADDIE FUNK.

NOTEWORTHY UTICA CONCERT

Mme. Rider-Possart, Clara Jaeger and Henry Rowley in Interesting Program

UTICA, N. Y., March 17.—A concert of rare excellence was given last evening by Mme. Cornelia Rider-Possart, assisted by Clara Jaeger and Henry Rowley, before an audience that was appreciative of the work of the artists.

Mrs. Possart played the Schubert "Fantasie," op. 15, in masterful fashion with an almost masculine power. There was evident a splendid strength and a perfect control and a technic that make her playing clear and well defined with a certain sweeping freedom. In a Chopin Nocturne and other selections she was singularly free from affectation. In response to applause Mme. Possart played an encore, "Papillons," by Ole Oleson, in the playing of which she showed delicacy and charm.

Clara Jaeger has a lyric soprano voice of an unusually sweet quality and clearness. She did not follow the program that had been arranged, but sang in the first group "Allah," by Chadwick, and "Down in the Forest," by Ronald; in the second group, "The Cock Shall Crow," by Carpenter; "Dissonance," by Borodine, and "My Laddie," by Thayer. Her singing of the last little Scotch song was very charming and her voice was at all times clear and true.

Mr. Rowley's singing often gives pleasure to Utica audiences, and he was cordially greeted on this occasion. His selections were varied in the demands they made on him, but he showed himself able

to meet them all, and sang in splendid voice. His rendering of the prologue to "Pagliacci" was characterized by power and clear resonant tones, while his singing of the smaller numbers was sympathetic and pleasing.

"BEST IN TWENTY SEASONS"

What One Concert-Goer Thought of Thomas Orchestra's "Pathetic" Symphony

CHICAGO, March 17.—In the audience which witnessed this week's performance of the Theodore Thomas Orchestra there were many of those present who scrupulously attend each performance of Tschai-kowsky's autobiographical Symphony "Pathétique" with almost religious zeal. A veteran concert-goer declared that of all the performances of this work given by the orchestra in twenty seasons the one on Saturday night easily reached the highest pinnacle of interpretative achievement. Mr. Stock's reading undoubtedly left a deep impress upon his hearers.

The first half of the evening's program after the opening "Carnaval" Overture of Dvorak, contained two strongly contrasted works of more than average interest. The D Minor Serenade of Volkmann, for string orchestra, with its cello obbligato passages for Bruno Steindel, contained much music that is pleasing, even if just a trifle old-fashioned. The *Andante Espressivo* and the *Prestissimo* were especially pleasing.

The Romanze Gavotte and Introduction and Fugue from the Suite for Wind Instruments, by Richard Strauss, was of chief interest on this its first Chicago performance in that it showed the harmless conventionality of the boy Strauss. One hearing its melodious simplicity could never dream that it came from the composer of "Zarathustra" and "Eulenspiegel." It did serve, however, to bring into favorable notice the excellent individual work of some of the thirteen members from this section of the orchestra. Although this Suite was composed in 1884, it was not published until 1911. N. DE V.

MME. RYDER CONTINUES TOUR

Pianist's Injuries in Auto Accident Not Serious—Her Cleveland Success

CHICAGO, March 17.—Mme. Theodora Sturkow-Ryder, who was recently injured in an automobile accident with Mme. Carolina White, wishes it understood that the "possible fractured wrist" which she was stated to have sustained did not materialize and she has sufficiently recovered from the slight sprain as to admit the continuation of her concert appearances. Three recent joint concerts of these two artists in Oshkosh, Ninah and Menasha, Wis., were very successful, but a fourth in St. Joseph, Mo., was canceled on account of a sore throat which keeps Mme. White in retirement for a few days.

The big success which Mme. Ryder recently achieved as soloist on the program given by the Cleveland Singers' Club won for her first place in the reports of the local critics and caused many to wonder why her name did not appear on the printed program. The truth of the matter is that her contract with the Redpath Bureau calls for her services as a soloist and she is not to appear on any program solely as an accompanist. Considering the remarkable success she has won on the present tour as a joint recitalist with Mme. White, she did well to insist on her perquisites in Cleveland, especially in view of the insistence with which she was recalled for encores, after verbal announcement as an added attraction. N. DE V.

Song by Local Educator Introduced in Montgomery Recital

MONTGOMERY, ALA., March 7.—In the fourth artists' concert of the season Minnie Fish Griffin, the Chicago singer, gave a most artistic song recital, assisted by Marion Rous, of Baltimore. Mrs. Griffin was received with great appreciation, and while all of her songs were splendidly sung her forte is the *lieder*. Her voice is of fine timbre and her control of the *mezza voce* was excellent. Miss Rous gained effective results, both as a pianist and accompanist, and in the piano solos her playing of the "three B's" showed her to especial advantage. This was the first time that the song "Love Fix the Day," by Robert Eilenberg, was heard publicly here, and the "Indian Love Song," by Alexander Findlay, member of the musical faculty of the Woman's College here, was also given its first public hearing to an audience in this city. J. P. M.

Many Toledo Recalls for Della Thal with Oberhoffer Orchestra

TOLEDO, O., March 5.—The Valentine Theater was packed to hear the Minneapolis Orchestra, with Emil Oberhoffer, conductor, and Della Thal, pianist, as soloist. The concert was under the auspices of the Eurydice Club. The audience was most favorably impressed with the work of the orchestra and soloist. Miss Thal played the Grieg concerto and was recalled enthusiastically several times. F. E. P.

Chamber Music in Milwaukee

MILWAUKEE, WIS., March 17.—The second of the series of three chamber music concerts given under the auspices of the MacDowell Club and arranged by J. Erich Schmaal, was given at the Athenæum Thursday evening. The program consisted of the Quintet, op. 144 (Troub), for piano, violin, viola, violoncello and double bass, by Schubert; Rubinstein's Sonata for cello and piano, and the Quintet, op. 30, by Kaun, for piano, two violins, viola and violoncello. It was rendered by some of the best local artists, including the Messrs. Schmaal, Rowland, Fink, Bach, Hoenig and Krucke, and was thoroughly enjoyed. M. N. S.

Mariska Aldrich in Berlin Recital

BERLIN, March 14.—Mme. Mariska Aldrich, recently of the Metropolitan Opera, gave a highly successful concert here last night with Elsa Playfair, the English violinist, before a large audience at Beethoven Hall. She has been spending the Winter here in rest and study.

MONTREAL RECITALISTS BESET BY DIFFICULTIES

Religious Protests, Squalling Infants and a Windstorm Stampede Enliven Week's Musical Schedule

MONTREAL, March 17.—What the newspaper writers call "human interest" was attached in large quantities to the concerts given last week. Enlivening features were the dissension over the recital of Sirota, the Warsaw cantor; crying babies at Julia Culp's concert, arranged for the benefit of the Montreal Foundling and Sick Baby Hospital, and a cyclonic accompaniment to Lynnwood Farnam's annual Bach organ program.

The excitement began with the lavish display of posters representing Sirota in the traditional garments of a Jewish singer of religious music and the announcements that he would sing classical "hasurs" in the Princess Theater. The greater part of the Jewish clergy objected to any portion of their ritual being snatched out of the temples and featured commercially upon the theatrical stage, and they protested in no uncertain manner. The leading Jewish paper advised the orthodox to stay away and several rabbis denounced the enterprise from their pulpits.

Consequently many avoided the Princess on that particular night, although the house was filled to capacity with others whose determination to hear Sirota was not lightly to be brushed aside. Apparently as a concession to the prevailing antagonism, Sirota dispensed with the prayer shawl, pictured in his posters, and appeared in conventional evening dress, carrying a hat which he donned before singing. The elder Jewish men in the audience followed his example, baring their heads to applaud at the conclusion of each number, but covering them when Sirota came forward to sing again. Sirota sang only the ancient Hebrew chants, accompanied by a local musician on a "dismal jimmy."

In Mme. Culp's recital for the Foundling hospital, it was near the end of one group of songs that the trouble began, trouble expressed in the wailing of a child, which distracted the audience to such an extent that one song was practically ruined. Even after the sound centralized in the wings the audience remained mystified until two nurses appeared, each leading forth an infant. Supported between them was a huge bouquet, intended for Mme. Culp, but much too heavy to be entrusted to these small messengers, who had balked unexpectedly and had spoiled a pretty scene, as well as Mme. Culp's song. Mme. Culp's singing was perfection, and the result was a clamor for a return engagement, which has been fixed for April 6.

Following a dense English fog, a terrific windstorm broke over the city on Saturday afternoon, when hundreds had gathered in Christ Church Cathedral to hear Mr. Farnam's last Lenten organ recital. A church tower and elaborate electric signs were blown down, and windows shattered by the blast. In the midst of a Bach choral prelude Mr. Farnam's audience was startled by a cracking of timbers, a swirling of rain against the windows, a creaking of rafters and discomfiting detonations on the roof, causing the fear that the spire might collapse. Mr. Farnam always plays in semi-darkness, which accentuated the sense of impending disaster. The auditors scrambled to their feet and began to hurry out, and a stampede in the front of the building was only averted by the Rev. Dr. Symonds, the vicar, who left his place to reassure the panic-stricken audience. Mr. Farnam coolly proceeded to the next choral prelude without missing either a note or a beat. K.

A French Idea of English Intelligence

M. Debussy has, it appears, sent an enthusiastic telegram to M. Nijinsky over the success in London of "L'Après-midi d'un Faune" as a ballet, and has concluded it as follows: "Congratulate the English on having understood it." We are happy, says a writer in the *Pall Mall Gazette*, to receive this testimonial to our intelligence. Perhaps we should say to our dawning intelligence. Yet, M. Debussy is by no means the first foreign artist to be surprised at an English audience displaying understanding. Mme. Schumann, for example, on her first visits, found us a kindly but rather stupid people; but she gradually grew not only to like but to respect us. The gratifying feature of M. Debussy's telegram is that we seem to have "understood" his and Nijinsky's work at once. So glad!

EDNA DUNHAM

SOPRANO

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SENTIMENT FOR CHICAGO ORCHESTRA'S OLD NAME

A Seven-to-Four "Straw" Vote in Favor of "Theodore Thomas Orchestra"—Legal Obstacle to Change

CHICAGO, March 10.—An informal vote taken by a Chicago newspaper on Saturday evening seemed to indicate that the season's patrons, occupying the main floor at the weekly concerts of the Theodore Thomas Orchestra, were seven to four in favor of retaining the name "Theodore Thomas Orchestra" in preference to the change to the "Chicago Symphony Orchestra," recently announced. The trustees of the orchestra remained a unit as to their attitude on the question, but further difficulties have been evidenced in the refusal of the Secretary of State to permit the incorporation of the Chicago Symphony Orchestra on the ground that a charter which was issued in 1900 to Charles Beach, Charles I. Westerfield and F. W. Hathaway is still in force. Unless the management of the Thomas Orchestra can secure the permission of these men for the use of the new name, it will probably be with difficulty that the announced change can be made effective.

These men who hold the charter for the Chicago Symphony Orchestra took a body of players on tour some years ago, but meeting with indifferent success, the organization was disbanded. This, it seems, however, has not invalidated the charter and unless some arrangement is made with them, the premiere organization of Chicago may yet be maintained in perpetuation of the name of its devoted founder.

N. DE V.

MUSIC AT CINCINNATI SCHOOL

Conservatory Schedule Has Recitals by Martucci and Various Pupils

CINCINNATI, March 9.—An important event of the week in Cincinnati was the piano recital at the Cincinnati Conservatory of Music on Thursday evening by Paolo Martucci, of the Conservatory piano department. A group of compositions of the early Italian school was given a most interesting presentation, but particular interest attached to the performance of a group of Mr. Martucci's father's beautiful piano compositions, which the young artist played with devotion and which brought forth sincere appreciation. The Conservatory concert hall was filled for the recital and Signor Martucci was given an ovation.

A large audience heard the program by pupils from the class of John A. Hoffmann at the Conservatory last Monday evening. Much well-trained talent and fine voice material was exhibited. The participants were Ruth Brockett, Ruth Welch, Lucille Vail, Mary Rose, Helen Portune, Dorothy George, Beverly Gresham, Clara Wilhelmy, June Elson, Mrs. William A. Evans and John Stewart.

Frederic Shailer Evans's class gave a brilliant demonstration last Tuesday evening, when six gifted students appeared in a program of piano concertos. Fannie Louise Des Jardins gave a highly creditable reading of the Beethoven C Minor Concerto and Helen Venn played the Scherzo of the Scharwenka B Flat Minor Concerto with verve and grace. Louise Isselhardt exhibited careful preparation and well-developed technique in her playing of the Hiller F Sharp Minor Concerto. Two movements of the Chopin F Minor Concerto were played with temperament and good understanding by Carrie Small, while Carl Portune played the first movement of the E Minor Concerto of the same composer with much buoyancy and technical facility. H. Ray Staater attracted special attention by his beautiful presentation of the Adagio and last movement of the Grieg Concerto.

F. E. E.

George Harris's Concert Plans

George Harris, who has recently returned from a successful trip through the New England States, has been engaged to sing the leading tenor rôle in the "Children's Crusade," in Milwaukee, Wis., April 25. Mr. Harris recently gave a recital in Boston with Cornelia Rider-Posart, the pianist, and received most favorable comments from both the press and the public.

Rochester Orchestra in Good Program, with Pianist as Soloist

ROCHESTER, N. Y., March 10.—The appearance of the Rochester Orchestra, with John Warner as soloist, under the baton of Herman Dossenbach, gave Rochester an opportunity of hearing the interesting César Franck Symphonic Variations. The piano part was charmingly played by Mr. Warner, who displayed a fine sense of proportion, taste in phrasing and delicacy of

expression. The Overture from the "Meistersinger," the Symphonic Suite, "Scheherazade," by Rimsky-Korsakoff and "Spanish Rhapsodie" by Chabrier were played by the orchestra with discretion and intelligence.

At the Tuesday musicale, March 11, Marvin Burt, accompanied by the composer, introduced a group of songs by John Pierce Langs, which were most cordially received. Carolyn Ferrin played Zanetto's Tempo du Minuetto and MacDowell's Polonaise, op. 46, No. 12, and Mrs. Medrow's rendition of Svendsen's Romance received much applause.

I. B.

TORONTO VOTES ON PROGRAM

"Pathetic" Symphony Popular Choice in Orchestra Contest

TORONTO, CAN., March 17.—The Toronto Symphony Orchestra concluded its season last Thursday, presenting a program chosen by the votes of its patrons. Illness prevented Xaver Scharwenka from filling his engagement as soloist. Tschaikowsky's "Pathétique" symphony was the most popular choice and the orchestra, under Frank Welsman, interpreted it in a very satisfying manner. At the conclusion of the concert the members of the orchestra tendered their conductor a banquet.

In the concerts of the Toronto Oratorio Society on March 31 and April 1 a new composition by Dr. Edward Broome, "Hoist the Sail," will be sung, also a work by George Knight, built upon Longfellow's poem, "The Song of the Bell."

Lord Strathcona has donated \$1,000 toward the fund now being formed to take the National Chorus, Dr. Albert Ham conductor, for a tour of England this Summer. Urgent invitations have been received from British singing societies and musical leaders.

R. B.

Massachusetts Chorus in "Crusaders" and "Lohengrin" Fantasia

FRAMINGHAM, Mass., March 17.—The Framingham Choral Society, Frederick W. Wodell, conductor, closed its first season with a second concert on March 11. The program included a "Lohengrin" Fantasia, for chorus and soprano obbligato, and "The Crusaders," of Gade. The chorus of over 100 voices was supported by an orchestra of Boston Symphony men and pipe organ. Mrs. Florence Payne Lucas, for three years a pupil of Mr. Wodell, showed to good advantage her excellent training. J. H. Rattigan, tenor, and Herbert W. Smith, baritone, of Boston, ably assisted.

A. E.

Schubert Quartet Sings American Music for Eclectic Club

The Schubert Quartet sang for the Eclectic Club at the Waldorf-Astoria, New York, on Wednesday noon, March 19. Mildred Graham-Reardon, soprano of the quartet, was heard in Hallett Gilbert's "Ah! Love but a Day" with notable success, while George Warren Reardon sang Kramer's "Allah" and Harriet Ware's "Mammy's Song," the two singers joining in Frank Moir's duet, "Over the Heather." Their program contained several works of American composers, for whom they are doing noteworthy work in their concerts.

American Soprano in London Recital

LONDON, March 8.—Catherine Rosser, an American mezzo-soprano, gave a recital in Steinway Hall a few evenings ago, disclosing a voice that is naturally small but singing with good taste and with clear enunciation. She gave considerable pleasure to a large audience. Her program was made up of English, French and German songs which suited her temperament and vocal means, but perhaps she would have been wiser had she not taken the burden of the entire program upon her own shoulders. Adolph Mann accompanied excellently.

A. M. S.

American Soprano Makes Successful Paris Début

PARIS, March 15.—An American soprano, Eleanor Perry, of Chicago, made a successful concert début this week before a large audience, which included many American residents of Paris. She sang compositions by Gluck, Debussy and Wagner. The critics predict a successful career for her in opera. Miss Perry has been studying in Paris for the last five years.

New Orleans Instructors as Concert Givers

NEW ORLEANS, March 13.—The sixth of the series of concerts under the auspices of the Newcomb School of Music, on March 10, was given by Leon Ryder Maxwell, baritone, and Enrico Leide, cellist. Mr. Maxwell's numbers were most interesting, the majority of them being novelties in this

PARTICULAR CHARACTERS OF THE MUSICAL KEYS

IN an able and interesting article published in the *Argus* of Albany, N. Y., John Kautz discusses the particular character of musical keys.

"The great majority of the earlier composers, including Beethoven and Schumann, some time or another seemed to uphold the principle of key-individuality," declares Mr. Kautz. "Even to-day the most learned theorist living, Dr. Hugo Riemann, says: 'The idea is not an idle fancy.' Beethoven, writing to Thompson, the Edinburgh publisher, for whom he was arranging some accompaniments to Scotch songs, tells him that he had transposed the one in A flat into another key, as the character of the A flat key was altogether too barbarous to express the song's sentiment. That the great masters of the past all had their 'favorite keys' is a well-known fact. Schumann singles out G minor in particular as 'the beloved key of musicians.' The choice of a particular key is not a negligible circumstance to the composer, but this does not imply that his selection is based on its particular 'character.' . . . The question whether our musical keys had or had not a specific 'character' has been a recurrent one, reaching back into the early eighteenth century. So far as known, the first critical authority to decide the matter affirmatively was Johann Mattheson (born in 1681), the contemporary and friend of Bach and Handel, and a prolific writer on theoretic subjects. Not only was Mattheson convinced that the various keys had their own 'character,' but he undertook to tabulate them, assigning to each key the particular emotions it was capable of portraying. Mattheson published his plan in 1713. As there is, apparently, no evidence

to the contrary, Mattheson's opinion seems to have gained the general concurrence of musicians; at least it held its ground for many years. It was not, however, until the third quarter of the eighteenth century, when the monodic style of composition was supplanting the polyphonic, that the Matthesonian theory began to be suspected, indeed, to arouse hostility. The fact was sharply realized that it no longer coincided with practice. Some irreverent souls even asserted that one could rage, whisper sighs and philander in one key as well as in another, it all depending on who was doing it. The time had evidently arrived that required a newer kind of key characterization, one that would be armor-proof against the assaults or cavilings of the unregenerate. The absorbing question now was to find the man undaunted enough to venture and smite the scoffers hip and thigh. However, the man was at hand; being none other than the redoubtable but unfortunate Daniel Gottlob Schubart, Mr. Hadden's 'German author.' The project was begun; and the final result was Schubart's 'Æsthetics of Music,' which eventually became famous and as authoritative to critics as Coke on Littleton to embryo lawyers. Along in 1838 it seemed there was another demand for a work on similar lines, which was supplied by a Dr. Gustav Schilling. This author's bulky volume was also called 'The Æsthetics of Music,' with a chapter on the character of keys. It was much quoted on its appearance, though it was little more than a bold plagiarization of Schubart, elaborated and decorated with rhetorical frills. The last serious writer to discuss the subject was Adolph Bernhard Marx, the teacher of Mendelssohn. Marx did not publish a book, but considered it in his 'Life of Gluck.'

city. The composers represented were Schubert, Bunge, Reger, Sinding, Strauss, Sgambati, Wolf-Ferrari, Lalo, d'Indy, Fauré, Loeffler, Cyril Scott and Sidney Homer. Mr. Maxwell was in excellent form and the songs were delivered with admirable taste, good quality of tone and splendid enunciation. Particularly enjoyable was his singing of Reger's beautiful "Flieder," a song replete with delicate imagery, and of tender and alluring charm. Mr. Leide played Max Bruch's "Kol Nidrei," Schubert's Romanza and a work of Popper creditably, though his intonations were not always true. However, those present seemed to enjoy his work, and insisted upon a recall.

On March 12, the first of two Causeries Musicales was given by Bentley Nicholson, the subject being the Neo-French School in Poetry and Song. The following songs were used for illustration:

"La Musique," Charpentier; "Chanson d'Au-tomme," Charpentier; "Phidylé," Duparc; Sérénade Florentine, Duparc; "Il Pleure dans mon Cœur," Debussy; "Claire de Lune," Fauré; "Les Roses d'Ispahan," Fauré; "Elle l'Enchaîne," Fabre; "Le Temps des Lilas," Chausson; "A des Oiseaux," Hue.

B. N.

Returns from Paris Study to Give Concert in Omaha

OMAHA, NEB., March 14.—Alice Virginia Davis made her first appearance since her return from study in Paris in a recital before the Tuesday Morning Musical Club, Mrs. C. M. Wilhelm, president. She rendered a taxing program of works of standard classic and modern composers, establishing herself as a pianist of high attainments. She was assisted by Beulah Dale Turner, soprano, who displayed a beautiful and well trained voice, and by Nancy Cunningham, who rendered excellent service as accompanist. The second

annual appearance of Omaha's prodigy occurred when James S. Colvin presented his seven-year-old pupil, Eleanor Allen, in a piano recital. Besides being wonderfully talented the little lady reflects great credit upon her teacher.

A recent event of interest was a recital by violin pupils of Frank Mach, assisted by Florence Peterson, a pupil of August Borglum.

E. L. W.

Activities of the Russell Studios

The Russell Studios, Carnegie Hall, report a variety of important activities during the Spring season. Among the recital announcements are the following: Song recital, Mrs. Jessie Marshall, soprano, Wissner Hall, Newark, April 2, repeated in Manhattan April 7. Recital "Ensemble Circle" of the Pianoforte Department, Russell Studios, in Peddie Memorial Auditorium, Newark, April 9. Recital of compositions by L. A. Russell for chorus, organ, piano, violin and vocal solos in Manhattan and Newark, first recital April 16. At all of these the professional students of Mr. Russell will appear. On April 23 the Oratorio Society of Newark, under the direction of Mr. Russell, will give its thirty-fourth annual Spring Festival Concert, celebrating the 100th anniversary of Wagner's birth. The program will be largely made up of Wagner numbers. For "The Creation" in Peddie Auditorium, Easter evening, with the Memorial Choir, the soloists are from the Russell Studios, including Mrs. Jessie Marshall, S. Craig and E. Van Nalts.

The Donner Symphony Orchestra has been engaged for the Seattle May Festival, given by the schools of the city. Max Donner, its director, has spent an active season both as soloist and conductor.



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BOSTON NEW YORK



Cornelia Rider-Possart was the soloist with the Cincinnati Symphony Orchestra at Valentine Theater, Toledo, O., March 18.

Norman Wilks was the soloist with the Boston Symphony Orchestra in its final concert at Hartford, Conn.

An excellent organ recital was presented in Milwaukee, Wis., on March 9 by Harry F. Schenuit of the Schenuit Conservatory of Music.

Mme. Marie Von Unschuld, the pianist, of Washington, D. C., has appeared in a number of lecture-recitals in various Southern cities.

Claude Cunningham, the noted baritone, was heard in a recent *lieder* program at Galveston, Tex., under the auspices of the Girls' Musical Club.

Edith M. Austin and Ellen Snyder recently gave a lecture recital of Russian songs at the Crane Normal Institute of Normal Singing, Potsdam, N. Y.

Harry B. Jepson played his own Fantasy for organ and orchestra with the New Haven Symphony on March 11, under the baton of David Stanley Smith.

C. Boris Grant, of the Musical Art Institute faculty, Oklahoma City, gave a piano recital on March 13 in the Institute. Mr. Grant recently returned from study in Germany.

Maida Huff, a pupil of Anna Miller Wood, gave a recital on March 12 at the Boston studio of Miss Wood. Miss Huff is soloist at the Ruggles Street Church, Boston.

Bertha Becker appeared in a pleasing violin recital at the University of Wisconsin Conservatory before an appreciative audience. Mrs. Inga Sanberg acted as accompanist.

Harry B. Jepson played Widor's Seventh Symphony in his organ recital at Yale University on March 3, the other numbers including the "Marche Pittoresque" by Ernest R. Kroeger.

Pupils of Ida Hjerleid-Shelley appeared in a studio musicale at Stockton, Cal., features being arrangements for two pianos of movements from concertos by Haydn and Schumann.

Marie Caslova, the Zoellner Quartet, Cornelia Rider-Possart and the Croxton Quartet are among the numerous artists who are booked for the Dauphin Institute Concerts in Toledo, O., for next season.

Ruth Harris, soprano; Frank Ormsby, tenor, and Arthur Philips, baritone, will appear with the New Haven Choral Union on March 31, singing "Hiawatha's Wedding Feast" and "The Death of Minnehaha."

Pueblo, Col., greeted one of its own artists in a homecoming recital, when Frederick Preston Search, cellist, presented a program with Walter Chapman, pianist. Mr. Search played two of his own compositions.

Flotow's "Martha" has been given an adequate presentation by the students of Whitman College, Walla Walla, Wash., the principals having been Hazel Coleman, Henry Filer, Virgil Bennington and Newton Barrett.

Edith Liljestrom recently appeared in a graduation recital of the Scott School of Music, Pueblo, Col. Miss Liljestrom also took part in a concert for the local chapter of the D. A. R., with Charlotte Betts and Mrs. J. Hughes.

The Liederheim Glee Club, under the direction of May Sleeper Ruggles, Boston, has been much in demand this season, recent engagements including Brockton, Wellesley and an appearance at the Shepherd Memorial Church, Cambridge.

Margaret Evans was the soloist with the Denver Philharmonic Society in its fourth

concert, displaying a good contralto and artistic interpretation. The Schubert "Unfinished" Symphony was given a satisfying reading by Conductor Jureman.

Curtis Burnley, the Southern entertainer, announces a matinee recital at the Belasco Theater, New York, on the afternoon of April 1, when she will give for the first time several groups of child songs and special character monologues with music.

Foster & David are arranging an extensive tour for Harriet Ware and John Barnes Wells, which will extend from Maine to the Pacific Coast. They will appear before many of the prominent women's clubs and musical organizations.

Portland, Ore., has a talented child prodigy in Laura Shay, who recently appeared before the Woman's Club. This thirteen-year-old singer offered Ardit's "Parla," a self-accompanied "Spring Song" from "Natoma," and two of the Cadman Indian songs.

A recent concert, in which a varied program was presented in a delightful manner by three Philadelphia artists, was given at Doylestown, Pa., with solos and duets sung by May Ebrey Hotz, soprano, and Henry Hotz, basso, Clarence K. Bawden being piano soloist and accompanist.

So great was the crowd waiting for the doors to open upon a recent municipal concert at Public School No. 94, Brooklyn, that some 4000 persons were turned away. Henry T. Fleck conducted the orchestra, while Albert Von Doenhoff played the Rubinstein Piano Concerto D Minor.

Forrest Schulz, violinist, and Olinda Bockmohle-Schulz, pianist, appeared in a joint recital at Bethany College of Music and Fine Arts, at Lindsborg, Kan. Mr. Schulz conducted the Bethany Symphony Orchestra in a concert which had Clara Panzram-Malloy and Oscar Lofgren as soloists.

Ethel May Littlefield, with Cora Littlefield, accompanist, assisted by Esther J. Schildbach, pianist, gave a recital at the Boston studio of Bertha Cushing Child on the evening of March 13. Miss Littlefield's program displayed to good advantage the excellent training given her by Mrs. Child.

The final Lenten program at the Church of the Divine Paternity, New York, on March 13, enlisted the services of the organist J. Warren Andrews, Mrs. Marion M. Greenfield, Frances E. Hewson, Mrs. Harriet M. Dwight, Mrs. Amelia Rellim, Harry Stewart, Mrs. Alice Moncrieff and Dorothy Daniel.

Elizabeth Sabrina Wilbur, a violinist of Washington, D. C., presented an ambitious program at the Limestone College School of Music in Gaffney, S. C., on March 11. She had the assistance of Mabel Manning Wedge, contralto, and Frank L. Eyer, the school's director of music, as accompanist.

C. Bathold Machlin, a young pianist connected with the Columbia Conservatory of Music, Oklahoma City, assisted by Rowland D. Williams, Katherine Norfleet, Gladys E. Rushmore, Mrs. Gertrude Tenney-Renshaw and L. J. Barton, recently gave a program chosen entirely from the compositions of Mr. Machlin.

Recent recitals at the Cincinnati Conservatory of Music included a program by the following students: Honor Price, Marie Geis, Roberta May, Irene Palmer, Anna Rogers, Ruth Baur, Janne Hennessy, Alma Brandewie, Carrie Danos, Allie Grant, Aurelia Steltenkamp, Edna Schmitt, Philip Dreifus and Waller Whitlock.

The Pentucket Orchestra, comprising forty instrumentalists, gave an interesting concert in the City Hall of Haverhill, Mass., recently. John K. Nichols is conductor of the orchestra and the program gives evidence of intelligent, musicianly work. Mrs. Florence Laubham Wilson, soprano, was the soloist and Mrs. John K. Nichols acted as accompanist.

Mr. and Mrs. Walter Pulitzer gave the last of their series of literary and musical "at homes" Thursday evening, March 13, at their residence, No. 57 West Fifty-eighth street, New York. The attendance was large and many persons prominent in the social and artistic worlds were present. The musical program was furnished by Alfred Goulden and J. D. Samuels.

In a concert given at the Plymouth Congregational Church, Oshkosh, Wis., under the direction of Mrs. William Lodwick, the talented contributors were the Stark Trio, consisting of Clinton Reed, violinist; B. J. Stark, 'cello, and Mrs. Bessie Stark-Zager, pianist; the choir, with Eunice Hughes, organist, and Alice Ropes, pianist, as accompanists; Mrs. Grace Burton-Nutt and Mrs. William Ludwig.

An enjoyable feature of the commemorative exercises in memory of St. Patrick in the Auditorium Thursday night, March 13, under the auspices of the Milwaukee Hibernians, was the song recital by John McCormack, the Irish tenor of the Chicago Grand Opera company. He was ably assisted by Ida Divinoff, a Russian violinist, and a band under the direction of O. Dunker.

The Music Study Club, an organization of the younger Washington (D. C.) musicians, gave a most delightful concert on March 12. Piano selections were offered by Flora Kempfe, while Ethel Foster and Carrie Wineow presented several songs. The club was assisted by Louis Thompson, who gave several excellent vocal numbers. The accompaniments were ably handled by Julia Huggins and Marion West.

Violin pupils of Franz Kohler, head of the violin department at Oberlin College, Oberlin, Ohio, appeared in recital in Warner Concert Hall on Friday evening, March 7. The program contained Tartini's "Devil's Trill," part of the Saint-Saëns concerto, the Wieniawski Polonaise, Vieuxtemps Reverie, Ries Adagio, Vieuxtemps Ballade and Polonaise, Beethoven Romance in F and the first movement of a Grieg sonata.

Harold Henry presented a number of promising pupils in a recent Chicago recital. Among the works presented were the Schumann Variations for two pianos, the MacDowell D Minor Concerto, the Liszt "Petrarca" Sonnet, and smaller numbers played by Clara Harsh, Mrs. C. E. Buckley, Mabel Bond and Clara Rubey, besides violin numbers by Harry Podolsky and Mrs. Louise Maier-Freiwald, pupils of Frederik Frederiksen.

Marion Blanchard Wood gave an organ recital at the Normal Park Baptist Church, Chicago, on March 3, with the assistance of Franklin Wood, baritone. The organ program included Rudolph Friml's "Hymn Celeste" and the Hollins Concert Overture in C Minor, while Mr. Wood's offerings included Handel's "Hear Me, Ye Winds and Waves" and the "Evening Star," from "Tannhäuser."

In a costumed concert of American folk songs, at Pueblo, Col., the participants included a chorus under the direction of James Potter Keough, along with Zechariah Turner, Rachel Baker, Thomas Lingle, C. E. Shackelford, Frank Hanly, Jeffe Isgrig, Walter Russell, Alvira Lingle, Mrs. Killen-Keough, Mrs. Susan Weaver, Edwin Hoskins, Evangeline Wilson and Mmes. Hoskins and Sparrow.

The program of the concert given by the Musical Art Club of Boston, on March 13, included the following artists: Elinor Whittemore, violinist; Louise Woodbury, soprano; Corinne Harmon, pianist, and Mrs. Marcia West Lewis, contralto, the accompanists being Miss Lister, Adelina Connell and John Hermann Loud. The final evening concert will take place on April 10, at Jordan Hall. Miss Shewell is the president of the club.

Wilma Anderson-Gilman gave the eighth interpretation recital at the Minneapolis School of Music, her subject being the modern French school. Giuseppe Fabbrini appeared in one of the regular faculty recitals. Marion Green, the Chicago basso, recently spent a day at the school. Vocal pupils of William H. Pontius appeared in recitation on March 18. Helen Crittenden and Genevieve Brombach were heard in recent concerts at the local Y. M. C. A.

The Æolian Choir of Brooklyn, N. Lindsay Norden, M. A., Mus. Bac., director, presented a musical program on Thursday last in St. Mark's Church, Flatbush. The program included "O, Gladsome Light," from the Golden Legend, Sullivan; "Ave Maria Stella," Grieg; "A Legend, Tschalkowsky; "Battle Song," José; "Look Upward" (canon for the sopranos), Rein-

ecke; and "As Torrents in Summer," from King Olaf, Elgar. The choir is composed of forty men and boys.

A unique concert was given recently in Estey Hall, Philadelphia, when pupils of the Finch Conservatory of Music, of Trenton, N. J., played twelve orchestral organs, each one tuned to imitate a string or wind instrument. In addition to several admirable orchestral numbers, under the direction of S. Tudor Strang, there were instrumental solos by Ruth Volk, Florence Williams, Lyla Nicklin and Mildred Levine.

One of the most interesting song recitals of the season was given in Conservatory Hall, Milwaukee, on March 15, when Joel Mossberg, Swedish baritone, appeared under the auspices of the Scandinavian Club. A program, consisting of groups of German, Norwegian, English and Italian songs, was well presented with his resonant voice of great range and volume, which won approbation. Harrison Hollander, a local pianist, assisted as accompanist.

At a recent concert given by the Conservatory Orchestra of the New England Conservatory of Music, Boston, Timothee Adamowski and F. Morse Wemple, of the faculty, assisted. The program consisted of Mendelssohn's Overture "Athalie"; the Introduction and Rondo Capriccioso, Saint-Saëns, Mr. Adamowski and orchestra; Petite Suite, "Jeux d'Enfants," Bizet; "Young Lochinvar," Chadwick, Mr. Wemple and orchestra; and the Schumann Symphony, No. 2, in C Major, orchestra.

The Boston Festival Orchestra, George W. Stewart, manager, will begin its Spring tour on April 21. This tour will be confined to the New England and Middle States. The artists who will assist include Mme. Schumann-Heink, Mrs. Grace Bonner Williams, Earl Cartwright, Carl Webster, Mme. Dimitrieff, Mildred Potter, William H. Pagdin, Estelle Patterson and many others. Emil Mollenhauer, who has so ably directed the orchestra for a number of years, will again conduct the performances on its present tour.

The Thursday Musical of Minneapolis gave its regular meeting at the First Baptist church last week and a most interesting program was given by Edna Hall, one of the leading sopranos in the city; Mrs. Eleanor Nesbit Poehler, mezzo-soprano, Grace Chadbourne, soprano, Laurinda Rast, organist, and Signa Olsen, pianist. The andante movement was given from Sinding's Quintet by Nora Williams and Lillian Nippert, violinists, Jean Koch, viola, George Osborn, 'cello, and Bergliot Ghafstad, pianist. Kate Mork, Harriet Gilbert, Mrs. W. P. Remington and Mrs. J. M. Stone were the accompanists.

Topics of free public lectures designed to increase the understanding of music among adults, and given under auspices of the New York Board of Education, included for this week "Classic Music vs. Romantic and Popular Music" by Margaret Anderson; "Saint-Saëns," Daniel Gregory Mason; "Songs from the Land of the Steppes," Mr. and Mrs. Barclay Dunham; "Edward Grieg and Scandinavian Songs," Mrs. Gurli Lennborn Smith, with song illustrations by Mrs. Smith and instrumental selections by Charlotte Herman; "Irish and Scotch Ballads," Ethel C. Gentsch, and "Scotch Music," Lewis W. Armstrong.

Dr. and Mrs. William A. Knowlton, of Cleveland, Ohio, were recently complimented with a musicale, given by their hostess, Mrs. Belle Willey Gue, at her home in Ocean Beach, near San Diego, Cal. A program was given by Mrs. Knowlton and Mrs. Gue of their own compositions, Mrs. Knowlton singing a number of her best known songs and Mrs. Gue reading from her published book of poems, "Interludes." One especially interesting song number being a musical setting by one composer of the verse of the other, entitled "If Summer Skies Were Always Blue," was given an enjoyable rendition by Alexander Barnes, tenor.

A series of four concerts will be given in Providence during April, the first on April 4, to introduce Evelyn Scotney, soprano; Mme. Claessens, contralto; Alfredo Ramella and Howard White. Another concert on April 11 will present Harriot Eudora Barrows, soprano; Vita Witek, pianist; Anton Witek, violinist, and Heinrich Warnke, 'cellist. In the next program will be heard Carmen-Melis, soprano; Jaroslav Kocian, violinist, and Edith Thompson, pianist, while John McCormack, tenor; Lucy March, soprano, and Felix Fox, pianist, will appear in the final concert on April 25. This series is entitled the "Steinert Series."

WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Alda, Frances—San Antonio, Mar. 24; Houston, Mar. 26; Austin, Mar. 28; Lincoln, Neb., Apr. 3; Baltimore, Apr. 9; St. Louis, Mo., Apr. 15; Pittsburgh, Apr. 22.

Althouse, Paul—Metropolitan Opera tour; Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lawrence, Mass., May 14; Nashua Festival, May 15, 16; Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evanston Festival, May 28-30.

Anthony, Charles—Somerville, Mass., Apr. 12; Washington, Apr. 15.

Arnau, Mme. Anna—Boston (Tuileries), Apr. 8.

Barbour, Inez—Carnegie Hall (New York Oratorio Society), Mar. 28; Cleveland, O., Apr. 29; New Castle, Pa., May 1 and 2; Washington, D. C., May 7; Olean, N. Y., May 19; Bradford, Pa., May 20.

Barrère, George—Williamstown, Mass., Mar. 29.

Beddoe, Mabel—New York, Apr. 3.

Benedict-Jones, Pearl—Newark, N. J., Mar. 23; New York, Mar. 25; New York, Mar. 28.

Bispham, David—Chicago, Mar. 23; Pittsburgh, Apr. 8; Toledo, Apr. 9; Colorado Springs, Apr. 17.

Bonci, Alessandro—Asheville, N. C., Mar. 24; Raleigh, N. C., Mar. 26; Morgantown, W. Va., Mar. 28; Cedar Rapids, Ia., Mar. 31; Des Moines, Ia., Apr. 2; Oklahoma City, Okla., Apr. 4; Fort Worth, Tex., Apr. 7; Austin, Tex., Apr. 9; New Orleans, La., Apr. 12; Denver, Apr. 16; Lincoln, Neb., Apr. 18; Philadelphia, Apr. 26; Charlotte, N. C., Apr. 30; Wilmington, N. C., May 2.

Cheatham, Kitty—New York (Lyceum Theater), Mar. 24; Boston, Mar. 27.

Connell, Horatio—Sedalia, Mo., Mar. 31; Alton, Ill., Apr. 2; Appleton, Wis., Apr. 5; Providence, R. I., Apr. 8; Paterson, N. J., Apr. 30; Utica, N. Y., May 28.

Coudert, Philippe—New York (Hotel Plaza), Apr. 7.

Eldridge, Alice—Newport, R. I., Mar. 25; Jordan Hall, Boston, Apr. 2; Harvard Musical Association, Boston, Apr. 10; Chicago, Ill., Apr. 23.

Elman, Mischa—New York (Carnegie Hall), Mar. 29.

Gilbert, Harry M.—Chicago, Mar. 23; Pittsburgh, Apr. 8; Toledo, O., Apr. 9; Colorado Springs, Apr. 17.

Granville, Charles N.—Middletown, Apr. 11; Summit, N. J., Apr. 15; Newark, N. J., Apr. 30; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.

Griswold, Putnam—Carnegie Hall, New York, Mar. 28 (Oratorio Society).

Holding, Franklin—Rumford Falls, Me., Mar. 24; Waterville, Me., Mar. 31.

Huss, Mr. and Mrs. Henry Holden—Dobbs Ferry, N. Y., Apr. 10.

Kaufmann, Minna—New York, Mar. 29; New York, Apr. 12; Yonkers, Apr. 26; Bordentown, May 2; Philadelphia, May 3.

Kerns, Grace—Westfield, Mar. 28; Springfield, Apr. 7; Bridgeport, Apr. 9; Pittsfield, Apr. 14; New York, Apr. 16; Englewood, May 6; Keene, May 22; Fitchburg, Mass., May 23.

Kellerman, Marcus—Ottawa, Ill., Apr. 11; Joliet, Apr. 14; Beaver Dam, Apr. 15; DeKalb, Apr. 18; Springfield, Apr. 22; Huntington, W. Va., May 1.

Kinsel, Bertha—Albany, N. Y., Apr. 21.

Kraft, Edwin Arthur—Cleveland, Mar. 22 (Christ Church); Mishawaka, Ind., Mar. 2 (Eberhart Memorial Church); Cleveland, Mar. 22 (St. Procopius Church).

La Ross, Earle—Allentown, Pa., Apr. 17; Easton, Pa., Apr. 22.

Lund, Charlotte—New York, Mar. 23; New York (Æolian Hall), Mar. 28; Albany, Apr. 10; Springfield, Apr. 15; Boston, Apr. 19; New York (Carnegie Hall), May 4.

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Martin, Frederic—Utica, Mar. 25; Wilmington, Del., Mar. 27; Newark, Mar. 31; Boston, Apr. 6; Bradford, Conn., Apr. 7; Pawtucket, R. I., Apr. 8; Holyoke, Mass., Apr. 11; Pittsfield, Apr. 14; Englewood, N. J., Apr. 17; Hartford, Apr. 18; Hartsville, S. C., Apr. 23, 24; Durham, N. C., Apr. 25; New Castle, Pa., May 1, 2; Bowling Green, Ky., May 8, 9; Lowell, Mass., May 14; Hackensack, N. J., May 16; Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.

Marshall, Jessie—New York (Hotel Plaza), Apr. 7.

McCue, Beatrice—New York, Mar. 30.

Miller, Christine—Pittsburgh, Pa., Mar. 27; Toronto, Apr. 1; Oil City, Pa., Apr. 3, 4; Olean, N. Y., Apr. 8; Bradford, Pa., Apr. 9; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Huron, S. D., May 23; Evanston, Ill. (North Shore Festival), May 26.

Miller, Reed—New York, Mar. 27, 28; Baltimore, Apr. 7, 8; New York, Apr. 9; Jersey City, Apr. 11; New Castle, Pa., May 1, 2; Cincinnati, May 8; Schenectady, May 19; Evanston, Ill., May 26.

Moncrief, Alice—Bridgeport, Apr. 9.

Morrisey, Marie Bossé—Brooklyn, Mar. 29; Apr. 3, 20.

Pagdin, Wm. H.—Boston (Handel & Haydn Society), Mar. 23; Bridgeport, Apr. 9; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.

Peavey, N. Valentine—New York (Hotel Astor), Mar. 25; New York (Hotel Plaza), Apr. 7.

Phillips, Arthur—New York, Mar. 26; New Haven, Conn. (New Haven Oratorio Society); New York Recital (Little Theater), Apr. 6; Baltimore Festival, Apr. 8, 9; Carnegie Hall, New York, Apr. 18.

Pilzer, Maximilian—Carnegie Hall, New York, Mar. 23; Freehold, N. J., Mar. 26; Wilmington, Del., Apr. 7.

Potter, Mildred—New York, Mar. 23; New York (Oratorio Society), Mar. 28; New York, Apr. 1; Pittsfield, Apr. 14; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Philadelphia, Apr. 26; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Keene, May 22; Fitchburg, Mass., May 23.

Rogers, Francis—Waterbury, Conn., Mar. 25; Flushing, N. Y., Mar. 26; New York, Apr. 7; Scarsdale, N. Y., Apr. 19.

Roma, Mme. Caro—Æolian Hall, New York, Mar. 24.

Schelling, Ernest—New York (Carnegie Hall), Mar. 26.

Sembrich, Mme.—Carnegie Hall, New York, Mar. 25.

Sorrentino, Umberto—New York (Hotel Plaza), Mar. 27.

Thompson, Edith—Providence, R. I., Apr. 18.

Tollefsen, Carl H.—New York, Mar. 23; Brooklyn, Mar. 27; Baldwin, L. I., Mar. 26; New York, Apr. 7.

Tollefsen, Mme. Schnabel—Brooklyn, Mar. 27.

Wells, John Barnes—Flushing, L. I., Mar. 26; Denver, Col., Mar. 28; Memphis, Apr. 2; New York, Apr. 5; Boulder, Colo., Apr. 7; Denver, Apr. 8; East Orange, N. J., Apr. 16; New York City, Apr. 18; Cleveland, O., Apr. 24.

Welsh, Corinne—Maplewood, N. J., Mar. 26; Schubert Club, Jersey City, N. J., Apr. 8; Apollo Club, Brooklyn, Apr. 15; Montclair, N. J., Apr. 17; Warren, Pa., Apr. 18.

Werrenrath, Reinald—Ithaca, Mar. 24; Syracuse, N. Y., Mar. 25; Fort Wayne, Ind., Apr. 11; Toledo, O., Apr. 15; Portland, Me., Apr. 18; Philadelphia, Pa., Apr. 22; Pittsburgh, Apr. 24; MacDowell Club, New York, Apr. 29.

Wilson, Gilbert—Oyster Bay, L. I., Mar. 21; Newark, N. J., Mar. 23; Paterson, N. J., Apr. 29.

Wirthlin, Rosalie—New York (Carnegie Hall), Mar. 27, 28.

Wycoff, Eva Emma—Erie, Pa., Mar. 25.

Young, John—New York (Carnegie Hall), Mar. 28 (Oratorio Society); Alton, Ill., Apr. 2; Warren, Pa., Apr. 18; Orange, N. J., Apr. 25.

Orchestras, Quartets, Choruses, Etc.

American String Quartet—Nashville, Mar. 25; Montgomery, Ala., Mar. 26; Brooklyn, Apr. 4.

Boston Symphony Orchestra—Brooklyn, Mar. 21; New York, Mar. 22.

Boston Sextette Club—Suffern, Mar. 21; Cincinnati Symphony Orchestra—Cincinnati, Mar. 28, 29; Apr. 11, 12.

Gamble Concert Party—Glasgow, Mont., Mar. 21; Havre, Mont., Mar. 22; Dillon, Mont., Mar. 24; Ellensburg, Wash., Mar. 26; Roseburg, Ore., Mar. 27; Eugene, Ore., Mar. 28; Bessemer, Mich., Apr. 3.

Kneisel Quartet—Springfield, Ill., Mar. 29; Chicago, Mar. 30; St. Louis, Mar. 31; Joplin, Mo., Apr. 1; Chicago, Apr. 3; Cleveland, Apr. 4; New York, Æolian Hall, Apr. 8; Philadelphia, Apr. 10; Hollidaysburg, Pa., Apr. 11; New York, Apr. 13.

Minneapolis Symphony Orchestra—Mar. 14-28 (second annual Eastern tour).

New York Philharmonic Orchestra—Carnegie Hall, Mar. 27, 28, 30.

People's Symphony Orchestra—Carnegie Hall, New York, Mar. 23.

Philadelphia Orchestra—Philadelphia, Mar. 24; Kensington, Mar. 25; Philadelphia, Mar. 28, 29; Camden, N. J., Mar. 31; Philadelphia, Apr. 4, 5; Baltimore Music Festival, Apr. 7, 8, 9; Philadelphia, Apr. 11, 12.

Place Mandolin String Quartet—Boston, Mass., Mar. 27; New York, Apr. 27.

Russian Symphony Orchestra—Carnegie Hall, New York, Mar. 22.

Schubert Quartet—Brooklyn, N. Y., Apr. 22; Hackettstown, N. J., Apr. 28.

St. Cecilia Society—New York (Waldorf-Astoria), Mar. 25.

St. Louis Symphony Orchestra—St. Louis, Mar. 22.

Tollefsen Trio—Cooper Union, New York, Apr. 3; Brooklyn Academy, Brooklyn, N. Y., Apr. 23.

Volpe Symphony Orchestra—Carnegie Hall, New York, Mar. 25.

PIANISTS IN BIRMINGHAM

Lerner, Godowsky and Scharwenka Well Received—Plans for Spring

BIRMINGHAM, ALA., March 4.—Xaver Scharwenka, Tina Lerner and Leopold Godowsky appeared here recently with much success. The Birmingham public quite fell in love with Miss Lerner, owing to her youth and modesty, as well as her pianistic gifts. She was the recipient of much social attention and was the guest of Mr. and Mrs. Frederick Gunster in their box at the Godowsky concert. Mr. Godowsky played a huge program amazingly. His sovereign technique, intellectuality and pedaling was a thing of mastery.

On April 7 Ysaye gives a recital under the auspices of the Music Study Club. The Birmingham Festival Association plans to have the Cincinnati Orchestra in May for a Spring festival. Negotiations are on foot for two well-known singers also at this time. The Chamber of Commerce has taken in hand the building of an auditorium to seat over 7,000. Philip Memoli has organized a local orchestra of forty pieces, which will give its first public concert on the afternoon of Palm Sunday.

L. A. R.

Louisville Singers in Biblical Opera with Music of Old Masters

LOUISVILLE, March 16.—Four performances of "Ahasuerus," a Biblical opera founded upon the story of Queen Esther, were given last week for the benefit of the Newboys' Home. The performances were arranged by a number of society leaders, with the services of a large cast of local soloists, chorus people, ballet dancers and five hundred children of the city schools, who were splendidly drilled by Carolyn Bourgard. The music of "Ahasuerus" was adapted by William Dood Cheney from works of the old masters. Mr. Cheney also conducted the rehearsals of the big drama and led the orchestra at the performances. The cast included Madalene Schleicher, Gertrude Flexner, Margaret Miller, Lillian Smith, John McCrocklin, William Clay Hart, Oren Theiss and Frederick Dohrmann.

H. P.

"The Dance," Subject of Young People's Symphony Concert

The final concert of the series of "Symphony Concerts for Young People" was given on last Saturday afternoon at Carnegie Hall, New York, by Walter Damrosch and his orchestra.

The program heard centered around "The Dance" and included two dances from Gluck's "Orfeo," a dance from "Carmen," Chabrier's "España," four dances from Tchaikowsky's "Nutcracker" Suite, waltz movements of Berlioz, Tchaikowsky and Strauss, Raff's March from the "Lenore" Symphony and Verdi's "Aida" March. There were explanatory remarks by Mr. Damrosch, though the obvious nature of the music presented called for no detailed comment. The second part of the program was given over to actual illustrations of the dance by Oscar Duryea and assistants. Florence Fleming Noyes gave five solo dances also with success.

SONGS OF IRELAND IN "ST. PATRICK'S CONCERT"

John McCormack and Melville A. Clark, Harpist, Join Forces in Carnegie Hall Event

In a program entirely devoted to Irish compositions John McCormack, assisted by Melville A. Clark, the Irish harpist, appeared at Carnegie Hall on St. Patrick's night. If memory serves correctly, this was the first recital the tenor gave in which he sang entirely in English, but this was as it should have been, considering the occasion.

From the operatic Irish airs Mr. McCormack chose "When Other Lips," from the "Bohemian Girl," and Benedict's "Lily of Killarney"; a modern Irish group, most of which were by Hamilton Harty; three ancient Irish songs, and under what was designated as "Popular Irish": "The Low Backed Car" (Lover), Cherry's "The Dear Little Shamrock" and "The Irish Emigrant," of Barker. Mr. McCormack, ever generous in the matter of encores, gave more than his usual wont. They were too numerous to mention all, but among them were "The Rosary," "Mother Machree," "Macushla," "The Snowy Breasted Pearl," "Molly Branigan" and "I Hear You Calling Me."

The eminent tenor was in splendid voice and gave of his best. His only adverse criticism has been that his tones are nasal; of late he has practically done away with that failing, there being no evidence of it in his singing Monday night.

Mr. Clark prefaced his playing by remarks upon the development of the harp, in which he said, among other things, that the Irish nation was the only nation which had a musical instrument represented on its flag. He also characterized "The Wearing of the Green" as the saddest national song in history. He illustrated this very well by his rendition of it in which all the woe of the anthem was brought out. He was down on the printed program for the "Petite Etude" and "March of the Marionettes" by Rogers, but, instead, he played "O'Donnell Abo" and "Believe Me If All Those Endearing Young Charms." His other number was Edmund Schencker's "Mazurka."

Edwin Schneider was at the piano. He played all the accompaniments with skill and with a thorough understanding of the spirit of the songs.

The stage, dressed in Irish and American flags, was crowded, and many had to be denied accommodation. The recital did not commence until 8:50, for which no explanation was made.

J. T. M.

ELMAN MUCH ENCORED

Violinist in Fine Form at Metropolitan Sunday Concert

Mischa Elman was in his very best form at the last Sunday night concert at the Metropolitan Opera House, with delightful results for an immense audience, the third at the Metropolitan to which Mr. Elman has played this season. The violinist was repeatedly encored. He has seldom played with a more ravishingly beautiful tone.

The Mendelssohn Concerto in E Minor, Schubert-Wilhelmj "Ave Maria" and Sarasate "Zigeunerweisen" were the scheduled numbers, but Mr. Elman lengthened his list with half a dozen more. Percy Kahn was his accompanist.

Anna Case and Umberto Macnez were the other artists on the program. Miss Case sang the "Ah, fors è lui," from "Traviata," "Early Spring," Schindler; "Lithuanisches Lied," Chopin, and "Sacred Fire," Russell. An encored encore was Charles Gilbert Spross's "Will o' the Wisp," in which the composer was also the accompanist.

Mr. Macnez's numbers were the "Cielo e Mar," from "Gioconda," and "La donna è mobile" from "Rigoletto." Adolph Rothmeyer conducted the orchestra in the "Lohengrin" prelude, the "Ruy Blas" overture and the "Dance of the Hours" from "La Gioconda."

Miss Clark Again Under Lagen Management

Elizabeth Sherman Clark, the contralto, formerly of the Metropolitan Opera Company, announces that she will again be under the direction of Marc Lagen for the season of 1913-14. Miss Clark will appear in many joint recitals with George Harris, the tenor. She will also be heard in oratorio and concert.

Handel and Haydn Society Praises Work of Anderson Artists

W. F. Bradbury, president of the Boston Handel and Haydn Society, has written to Walter Anderson expressing great satisfaction about the work of the Anderson artists with that organization.

HOW CHRISTINE MILLER SOLVED A PERPLEXING MANAGERIAL PROBLEM

Artistic Career and Business Methods of Popular Contralto Offer An Example for Aspiring Concert Artists—Her Own Manager Until Work Became Unwieldy

THERE is probably no career in the American concert-field that is richer in example and suggestion to aspiring musicians than that of Christine Miller, the Pittsburgh contralto. The manner in which she has earned her success provides an effective answer to the question that confronts every young singer or instrumentalist about to devote his or her energies to the business of making a livelihood through music.

When a young girl, gifted and well trained in some musical branch, decides to turn her talents into a source of income she is surprised to find that managers of opera or concerts do not besiege her with offers of engagements. Then she visits manager after manager only to learn that their lists are full for seasons to come, and unless she is prepared to invest a large sum of money for exploitation there is no need for her services. She finds even that she must pay for the privilege of singing for a trial before some of the managers, because their time is valuable and they cannot afford to interrupt their work by listening to aspiring concert givers. Indeed, the entrance to a concert career is difficult!

Years ago Christine Miller settled this perplexing question so far as her own career was concerned, by becoming her own manager. Equipped with a goodly amount of business judgment besides artistic accomplishments of a high character, she set about her work with indefatigable zeal. She began by singing for small societies in and around Pittsburgh, often for a very small fee. Each appearance won her many admirers and she was always quick to take advantage of acquaintances made in this way. Gradually she increased her sphere of activity, keeping up a correspondence with the officers of musical clubs in various cities, until she had a list of names of persons who were in a position to influence engagements that compared in size with those obtained by the big managers.

One of her secrets of success was—and still is to-day—that she almost invariably wins a re-engagement when she appears. So, with appearing before audiences already friendly to her, and constantly adding new engagements to her list, she gradually found herself in a position where she



Christine Miller, the Popular American Contralto, Who Has Come Under the Management of Haensel & Jones

could ask a much larger fee for her services. Soon the New York managers began to take notice of this young Pittsburgh singer about whose work they heard so favorably in many cities as they traveled around. The tables were then reversed, and instead of the singer applying to the manager for engagements Miss Miller was besought by the managers, nearly all of whom were anxious to enroll her upon their lists of artists.

But by this time the contralto had developed her annual business to a point where she could well afford to feel independent of the managerial bureau. A systematic method of keeping up her records and correspondence enabled her to take care of the infinite amount of detail incident to the business of concert giving.

But now a change has come. The work has become unwieldy and Miss Miller has decided that next season she will be ready to appear through the auspices of a managerial agency.

"I have decided to go abroad very soon after my appearance at the North Shore Festival at Evanston, Ill., on May 26," Miss Miller told a representative of MUSICAL AMERICA the other day. "I have refused any engagements after this time and hope to sail some time during the first week of June. For the past four seasons I have led such a strenuous life because of my many engagements and the details connected with my own management that I have had practically no vacation in all of that time. You see, it seemed impossible to take a real vacation during the Summer months, for that is the time that bookings for the next season must be made.

"For the coming season I have decided to give my management into the hands of Messrs. Haensel & Jones, so that I may be quite free for the Summer months. From the first of June until about the first of November I plan to be in Europe resting and looking up new things for my programs for next season. This will give me five months for a much needed rest. I shall do some coaching in Paris and Berlin and possibly in Florence.

"You see, the time has come when the business side of my profession is beginning to take more time than I care to take from the artistic side of it. I am sure that under the management of Messrs. Haensel & Jones I shall have a bigger and more important season than ever before. Requests for dates are already coming in fast."

Richmond Audience Shouts "Bravo" at Ganz as Philharmonic Soloist

RICHMOND, VA., March 13.—With Rudolph Ganz as soloist, the last concert of the New York Philharmonic Orchestra was given Wednesday night before a vast audience. The playing of the orchestra was warmly acclaimed, and it well deserved this reception. Conductor Stransky devised a program that was attractive in every manner. The Overture "Benvenuto Cellini," Berlioz, was admirably played, while the Massenet Suite, "Scènes Alsaciennes," with solo parts by Leon Leroy, clarinetist, and Leo Schultz, cellist, aroused much enthusiasm. Liszt's Second Concerto was chosen by Mr. Ganz for his first appearance here and this distinguished pianist played with brilliancy of tone and great technical skill which brought forth all the wonders of this beautiful work. Mr. Ganz received an ovation and shouts of "Bravo!" from all over the house, which brought the artist back many times.

G. W. J., Jr.

GERHARDT SINGS AS DAMROSCH SOLOIST

A Well-Chosen Program for Last Subscription Concerts by New York Symphony

Walter Damrosch once more distinguished himself as a program-maker in the items which he chose to present at his final pair of concerts which were given on Friday afternoon, March 14, and the following Sunday afternoon at Aolian Hall, New York. His concerts have this season been kept up to the high standard which he has set himself in past years and have, as a list in the program notes showed, again brought forward works of all schools, including a number of "first times."

To open the final program Mr. Damrosch chose Beethoven's Seventh Symphony, which he read with spirit and excellent sense of proportion. He deserves especial credit for reading the *Allegretto* as an *Andante*, the nature of its themes requiring that the tempo be slower than Beethoven indicated, though few conductors allow themselves this individual touch. From his new opera "Cyrano" he played the Prelude to Act II called "Cyrano's First Letter to Roxane," a pretty melodic fancy modeled closely on the "Méditation" from Massenet's "Thaïs." It is built on that much-used formula that has served in other modern operatic intermezzi, namely, the assigning of the first part to a solo violin (which Concertmaster Saslavsky played beautifully), and having all the strings take the melody on the return. There was much applause for the piece and the composer-conductor was obliged to answer a number of recalls.

Elena Gerhardt as soloist scored another distinct success. Her first group comprised Wagner's "Stehe still," "Im Treibhaus," "Schmerzen" and "Träume" in the orchestral settings given them by the late Felix Mottl. She sang them with artistic taste and fervor, making their message significant. Later she sang "Auf einer Wanderung," "Der Gärtner," "Nimmersatte Liebe" and "Er ist's" of Hugo Wolf, Erich Wolff presiding at the piano. These Wolf songs seem to suit her style admirably and she sang them *con amore*, with due regard for their subtleties. She was so ardently received that an encore was given.

Dvorak's brilliant "Carnival" Overture closed the program.

At the Sunday concert Mr. Wolff was not able to accompany Miss Gerhardt. He had undergone an operation upon his ear in the morning. In his absence Mr. Damrosch played the accompaniments admirably, as he always does. A. W. K.

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